

THE  
**ETUDE**  
MUSIC MAGAZINE



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Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPPSHER

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## The World of Music

Mr. Ossip Gabrilowitsch calls our attention to an error in the introduction to the article by Clara Clemens (Mrs. Ossip Gabrilowitsch), in the May ETUDE. Mr. and Mrs. Gabrilowitsch were married in Redding, Connecticut, in 1909, instead of 1890. Of course, those familiar with their personalities would have realized the absurdity of the error, as it would have carried Mr. Gabrilowitsch to the marriage altar at the age of twelve. He was a prodigy, it is true, but scarcely that much of a one.

Johannesburg, South Africa, has a Philharmonic Society which has given recent performances of Gounod's "Faust" (in concert form) and Coleridge-Taylor's "The Song of Hiawatha," with local chorus, orchestra and soloists who won much praise. Success to all such enterprises in the far distant lands!

The Washington State Federation of Music Clubs held its second annual convention at Seattle, March 28 and 29.

Jean Sibelius, famous Finnish composer, conducting a program of his own works at the Augusteo, was an outstanding event of the musical season of Rome.

The Henry L. Higginson Municipal Building is the name that has been bestowed upon the new municipal building of Boston, in recognition of the services of the late Col. Higginson to the musical development of "The Hub," and especially for his long support of the Boston Symphony Orchestra.

Emmy Destinn, for years a leading soprano of the Metropolitan Opera Company, is announced for a concert tour of America for next season.

The Royal Academy of Music, of London, is planning for a small theater in connection with its other buildings, for the training of opera singers and the production of operatic works by British composers, which does not mean that classics or works of other than British composers will be outlawed. The management is asking for subscriptions from former students and friends for this purpose.

Tannhauser Overture, "Scheherazade," and "Après Midi d'un Faun" were chosen as the favorite compositions by a vote of the patrons of the Sokoloff Orchestra. American musical taste must be not quite so primitive as would be indicated by those who refer to us as "uncultured."

Miguel Fleita, idol of Spanish opera-goers, will, according to Dame Rumor, be next year a member of the Metropolitan forces of New York.

Charles Heinroth has played his 2,000th free organ recital at Carnegie Hall, Pittsburgh. For this Adolph M. Foerster composed a souvenir prelude based upon a motive beginning with the initials of the organist.

The Chorus of The National Cash Register Company, of Dayton, Ohio, has been invited to join the forces of Cincinnati in the semi-centennial celebration of the Cincinnati May Festival Association, which was held May first to fifth. This is the second time in the history of these festivals that a choral body from another city has been asked to participate.

Summer Opera at the Polo Grounds, New York, will be given each Wednesday night, beginning June 20. An orchestra of one hundred, a chorus of eighty voices, and well-known soloists will give the performances at an admission not to exceed one dollar, to a seating capacity of thirty thousand.

Charles Francis Abdy Williams, eminent English organist and authority on the history of the organ, died February 27th, at Milford, Lymington. Also, he was recognized as being one of the best-informed of contemporary students of Greek music and ancient rhythms. He had a rare gift for writing, and his articles were very widely read.

The Phonofilm, an invention of Dr. Lee de Forrest, has had a demonstration in New York. By photographing sound on the film at the same time as the picture the music and dialogue are made to synchronize.

Alice Cunningham Fletcher, one of the greatest of American anthropologists, and especially an authority on Indian music, died at her home in Washington, D. C., on April 6th. She was the author of several books on Indian music and folk lore, together with many magazine articles on these subjects.

Ernest Schelling, American composer and pianist, has had a Distinguished Service Medal conferred upon him for work during the war, as military attaché of the American Legation at Berne, Switzerland.

The California Federation of Music Clubs held its fifth annual convention at Santa Ana, April 4-7. One of the most interesting features was a program by the Young Artists' Contest Winners.

"Naughty Marietta," by Victor Herbert, inaugurated the ten weeks' season of Municipal Opera in the open-air theater of Forest Park, St. Louis, on the night of May 28th.

The Music Supervisors' National Conference held its sixteenth annual meeting, at Cleveland, Ohio, April 9th to 13th. With an attendance of eighteen hundred, the best in many years, enthusiasm ran high. Prof. Karl W. Gehrkens, of Oberlin Conservatory of Music, presided at all general sessions. William Arins Fisher, Kenneth H. Clark, Hollis Dann and Walter Damrosch were among the leading speakers. The purpose of musical education in the public schools aroused lively discussion. W. Otto Messner, of the State Normal School, Milwaukee, Wisconsin, was elected to succeed Karl W. Gehrkens of Oberlin Conservatory as president.

A Prize of \$1,000 is offered by W. A. Clark, Jr., president of the Philharmonic Orchestra, of Los Angeles, for the best symphony or symphonic poem by a composer resident of California. Also a prize of \$500 is offered for the best chamber music composition. Particulars from Caroline E. Smith, 424 Auditorium Building, Los Angeles, California.

The Royal Egyptian Orchestra, consisting of native singers and musicians from Cairo and under the direction of Sheik Hadji Tamar, are to give concerts in America next season. They will appear in native costume and some of their instruments will date back to the time of Tut-ankh-Amen.

Forty-five Hundred Children, of Dallas, Texas, recently listened to their first symphonic program, when the St. Louis Symphony Orchestra, with Rudolph Garz as conductor, visited that city.

License for Broadcasting of Copyright Music, though not yet compelled by law, has been conceded by five of the largest broadcasting stations, because of pressure from the American Society of Composers, Authors and Publishers.

The Nebraska Music Teachers' Association held its seventh annual convention at Omaha during the first week of April.

A Music Club of 875 Members is the pride of Tucson, Arizona, with a population of but 28,000.

Roland Hayes, an American Negro tenor, received an ovation on his recent reappearance in London, at a Concert Intime at Hyde Park Hotel, under the direction of Lady Dean Paul.

The Wagnerian Opera Company has been incorporated under the laws of the State of Delaware, with a capitalization of half a million dollars, and will next season appear in all the leading American cities.

The Young Musicians' Guild has been incorporated in New York, to foster the interests and activities of music students at home as well as those contemplating study abroad. Miss Muriel Anderson, 357 West 115th St., is secretary.

The Music Teachers' National Association officers for 1923-1924 are: Charles N. Boyd, of Pittsburgh Institute of Musical Art, president; L. R. Maxwell, of New Orleans, vice-president; M. L. Swarthout, of Millikin Conservatory of Music, Decatur, Illinois, secretary; Waldo S. Pratt, treasurer; Karl W. Gehrkens, editor. Executive Committee: James D. Price, William Benbow, Philip G. Clapp, Rossetter G. Cole, George C. Gow, Fredrik Holmberg, Charles N. Boyd, M. L. Swarthout, and Francis L. York. The next annual meeting will be at Pittsburgh, presumably the last week of December.

Eugène Gigout's Sixtieth Anniversary as organist of the Church of Saint-Augustin has been celebrated in Paris with elaborate ceremonies. According to *Le Menestrel*, this "evidently constitutes a world record" for the services of an organist. John Sebastian Bach being the nearest rival. At the testimonial program, Henri Rabaud, director of the Conservatoire, and André Messager, the composer, were among the speakers; and Paul Léon, organist of Saint-Germain-des-Près, played Gigout's *Introduction et Thème Fugue*. Among the aged master's pupils present were Messager, Gabriel Fauré and Albert Roussel.

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"Peter" A Posthumous Opera by Tchaikovsky, has been discovered among documents left by an intimate friend of the composer, in Berlin.

The Swift & Company Male Chorus, D. A. Clippinger, conductor, closed its sixth season by a concert in Orchestra Hall, Chicago, with Edward Johnson as guest artist. The chief choral item was Dudley Buck's cantata, "King Olaf's Christmas."

A Fund of \$70,000 is being raised in San Francisco as a guarantee of the expenses of a fall season of grand opera.

Ossip Gabrilowitsch has been reengaged for another year as conductor of the Detroit Symphony Orchestra, with Victor Kolar as assistant.

Arthur Hartmann, the popular American violinist, has returned from a long season of concerts in Europe, where he was enthusiastically received. Two places, which were most favorably received wherever heard, were the violinist's own arrangement of Corelli's *Adagio and Allegro*, Paganini's *Variations on the G String*; and with these the Rossini-Paganini *Prayer from Moses in Egypt* shared the laurels.

The Panhandle Musical Festival, of Amarillo, Texas, included eight concerts from April 9th to 14th, with Emil F. Myers as director, and Schumann-Heink, Anna Case, Arthur Middleton and Alberto Salvi as the leading artists. A performance of Mendelssohn's "Elijah" closed the festival.

The Society for the Publication of American Music will receive original compositions of American citizens for publication in its fifth season, up to October 15th, 1923. Particulars from William B. Tuthill, Room 1608, 185 Madison Ave., New York.

The Royal Philharmonic Society, with Albert Coates as conductor, recently closed its 111th season of concerts in London.

The Grand Theatre, of Weisbaden, was partially destroyed by fire on March 17th.

"Boris Godounov" recently had its first performance in Lisbon, at the San-Carlos Theatre, arousing unusual interest. The orchestra, under the direction of Koussevitsky, gave a remarkable performance.

The League of Composers, to conserve the interests of present-day music and composers, has applied for incorporation in New York.

Charpentier's "Louise" has lately had its first performance on the stage of the historic La Scala Theatre, of Milan.

A Prize of \$500 is offered by the Chamber Music Association of Philadelphia for a String Quartet. Score and parts must be not later than November 1st, at their office, 1317 Pennsylvania Building, Philadelphia.

Bobby Moore, a three-years-old prodigy, of Los Angeles, is reported to show most unusual talent and proficiency at the piano.

The Great Eastern Railway Musical Society, consisting of a complete orchestra and combined male-voice choir, has given a concert at Queen's Hall, London, with Agnes Nicholls and Robert Radford (the Nordica and Whitehall of England) as soloists. The playing was "distinguished by unanimity of attack and musical spirit, whilst the choir sang with rich tone, precision, and good shading."

Hidebrando Pizetti has composed, to the order of the Italian Government, a "Requiem Mass" in memory of King Herbert I, which was recently performed at the Pantheon, with members of the royal family, Signor Mussolini, and many of the nobility present.

Eugen d'Albert's new opera, "Marie of Nimegue," which was soon to be performed at Munich, has had its premiere transferred to Hamburg.

(Continued on page 425)



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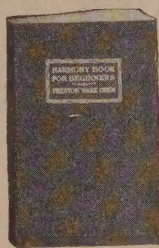
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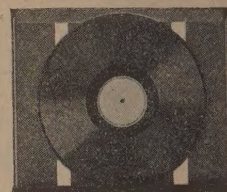


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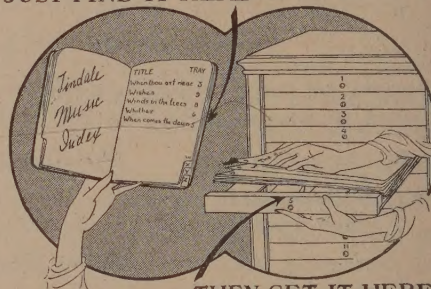
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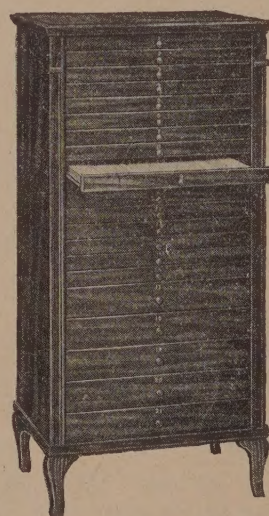
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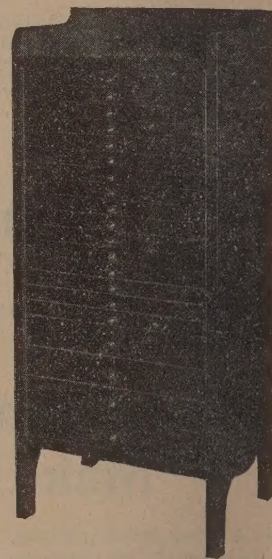


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# THE ETUDE

JUNE, 1923

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VOL. XLI, No. 6

## Nevertheless

THE PARIS Conservatoire refused admission to Liszt; *nevertheless*, Liszt became just a little bigger than ninety-nine one-hundredths of the graduates of the Paris Conservatoire.

The Milan Conservatorio refused admission to Verdi; *nevertheless*, he became the greatest of Italian masters of composition.

George Henschel told David Bispham that success as a singer was impossible; *nevertheless*, David Bispham became the most distinguished of all American singers.

Garcia told Jenny Lind that her voice was almost hopeless; *nevertheless*, Jenny Lind became one of the greatest of prima donnas.

Sir Arthur Sullivan refused to admit Melba even to the chorus of the Savoy Light Opera Company; *nevertheless*, Melba was the most famous soprano of her time.

La Scala hooted and hissed when "Madame Butterfly" was first produced; *nevertheless*, ———

We could fill the rest of this page with this editorial. The truly great encounter failure with redoubled energy and triumph in spite of it. Most of the worth-while things of the world have been done, *nevertheless*. If Caruso had been content with his first performances he would have sunk into oblivion. At first he came very near being a "frost." He became great, *nevertheless*.

One way to find out what kind of stuff really is in you is to note whether discouragement, hardships, rebuffs, insults, brickbats, serve to intensify your powers. If they do and you have the talent, nothing in the wide world can stop you. You are bound to triumph, **NEVERTHELESS**.

## A Musical Historical Museum

THE city of Cologne possesses a little known musical historical museum with an extremely valuable collection of ancient instruments and others of more modern manufacture. There are manuscripts of all the great modern masters and also some twenty thousand autographed letters and records, affording priceless research archives for the historian and the antiquarian. This museum was founded by a Merchant of Cologne in 1849 and has been expanding continually.

We have in America many excellent collections located in New York, Detroit, New Haven, Philadelphia and in other cities, but no National museum devoted to Music. Our own musical history is developing so rapidly that we can hardly keep pace with it. Important records are easily dissipated and destroyed. Let us hope that America will realize the need for this before the significant indications of our national musical growth are too widely scattered.

## When Grieg Smiles

THERE is a note in Grieg's life which has always been an inspiration to us. Grieg never was a ponderous, deep thinker. Above all he was an emotional being, with a high sense of the fantastic. Even his friend, Gerhard-Schjelderup, admits this. But at the same time we know that he was a great sufferer. His physical complaints gave him great pain. His strength toward his later years was so limited that he could give only a little time to creative work. Yet this beautiful soul rarely if ever complained. Indeed, he wove a veil of good humor and fun over the daily tribulations of an invalid; so that many of his works are positively comic in their sparkling character. Some of his pieces smile and even laugh in their humor. Yet, behind those smiles was a heroic soul gifted marvelously in music and using his music to cover his earthly agonies. Of such was Edvard Grieg.

## Tunes of "Tut's" Time

WHAT kind of requiem music sounded over the incandescent desert when they solemnly carried the body of great King Tut-Ankh-Amen to his gorgeous tomb, accompanied by millions in funeral treasure. Alas, not even the Sphinx can answer this riddle. That they did have music upon every manner of occasion thousands of hieroglyphic histories record. Musical instruments have frequently been found in the tombs of Egyptian monarchs. But what they played and what was sung to them we shall never know.

Here however is a record of one of the songs which may be retranslated into words but not into tones. It was sent to us by the daughter of the late Eugene Thayer, Mus. Doc., for many years a contributor to *The Etude*. Dr. Thayer was one of the most distinguished of American organists and writers upon musical subjects. His degree of Doctor of Music came from Oxford University. He was a pupil of Haupt, Wieprecht and others in Germany, and made extensive concert tours. He was an editor of great ability and made extensive notes upon musical historical matters. The following is from his notebook.

### EGYPTIAN SONG

(Read from right to left)



### (TRANSLATION)

Thrash ye for yourselves.  
 Thrash ye for yourselves.  
 Thrash ye for yourselves, O Oxen.  
 Thrash ye for yourselves.  
 Thrash ye for yourselves.  
 Measures of grain for yourselves.  
 Measures of grain for your masters.

The picture writing is fairly clear even in this day. We can see the oxen, the measures with the grain spilling out, the thrashers, quite as though it were written today. There very probably was no way of writing the tunes down; and if there had been, as in the case of Greek scales, there would be no Rosetta stone to help us tell how they were sung.

**Enthusiasm is contagious—contagious as the mumps. Catch it or you will never be a great performer, singer, conductor or teacher. The success of the THE ETUDE itself is due largely to the splendid contagious enthusiasm of its many friends, who communicate their loyal appreciation of THE ETUDE to others.**



## Beauty Wins

BEAUTY is eternal, everlasting. Not the honeyed, sickening, sentimental beauty of the artificial salon but the strong, simple, rich, colorful beauty of the immortal mind of the great master.

Recently your editor has taken part in several musical contests as a judge—a difficult service, gladly stolen from a busy life. Some have been contests for composers; others have been contests for young artist singers, pianists or violinists.

At a recent one the successful contestant did not have nearly so fine a hand action as some of the others. Her training in the little niceties of relaxation, freedom of movement and balance of the whole technical apparatus was easily excelled by several. Her scales, runs, trills were more awkward and “difficult” than her competitors. But there was something that won the coveted prize; and that thing was beauty inherent in her playing. It was not merely the beauty of a natural inclination for aesthetic expression but the beauty of the understanding and appreciation of the principles of beauty itself. The climax of each movement came in the right place and was properly prepared. The phrasing was intelligently observed. The accents were those which the composer evidently desired. The crescendos were made with the comprehension of the effect the creator had in mind in writing the composition. In fact the whole playing was *parlando*; that is, the player realized that there was an audience waiting for a message and spoke to that audience and did not merely mumble to herself.

A very great deal of musical effort is wasted upon the world because students “just play.” They seem to have no reason why they are playing; but if they were to hear anyone read a book or act in a drama with the same lack of comprehension or grasp of aesthetic principles they would turn away in disgust.

Make your playing mean something. Study the general principles of musical aesthetics. Hear the great pianists, listen to the best records of their playing. When they introduce some change in interpretation, do not merely note it but try to discover the basic principle of beauty which led the performer to make that kind of infinitesimal change in the text which determines beauty.

## Which Will Do More for Music?

JUST now folks are asking which may prove more beneficial for the art of music, the radio or the talking machine.

The radio, the new marvel of the hour, transports music everywhere. Thousands of people are listening to music today who never had such an opportunity. In fact, it was just one year ago when *THE ETUDE* presented its first radio article by the leader in the industry, Major J. Andrew White. Since that time millions of instruments have been installed and thousands of dealers have cropped up in all parts of the country. Great mills are working overtime to supply the demand for new instruments, the very nomenclature of which is startling. The radio boom is on at a furious rate. It has become a rage; and, like all things that develop in similar manner, it will burst some day and settle down to a conservative business.

The talking machine, on the other hand, never really had a boom. It has developed slowly and surely through three or four decades. Its points of artistic and educational advantage over the radio are:

You can have just the music you want.

You have it when you want it, not when someone else decides to send it to you.

You can have it over and over again as many times as you want it.

You have exclusive artists, retained by contract, who can never be heard over the radio.

You have master records. That is, the talking machine puts out only the best. Look in the center of your record and you will find stamped a little 1, 2, 3, 4 or 5. This little figure indicates the number of records made before the final record deemed worthy of public presentation was secured. Thus the public secures only the best interpretations of the greatest artists.

Last and most of all it is within the art of the talking machine to preserve the music interpretations of our times. These we consider the greatest artistic value of the instrument. What if every Rubens, every Rembrandt, every Holbein, every Titian had been burned up immediately after it had been made. That is precisely what happens when the musician gives his music into the air. It is lost instantly no matter how many thousands of miles it may be shot over the radio. But with the talking machine the musician found a canvas upon which he could paint his interpretations with more ease than a Sargent or a Meissonier could handle a brush. Prior to that the interpretative musician painted on air.

It is for this reason perhaps more than any other that the little tinfoil and wax cylinders of Edison revolutionized the art of music. Not merely that it enables Galli-Curci, Anna Case, Hofmann, Casals, and others living to be heard by millions who will never see them, but that the great and wonderful art of Caruso, Maud Powell, Bispham, Evan Williams and many others now passed on is still audible for future generations, right in the homes of the people. The talking machine has given permanence to musical interpretations, as well as distribution. For this reason if for no other we should be willing to declare that its service to music will always be far greater than the radio which gives distribution only.

## Paganini's Bows

HEINE, that Teuton-Jew-Gaelic flash of literary genius, once complimented Paganini upon his playing.

“Ah,” retorted the great fiddler, “but how did you like my bows?”

He was not the only virtuoso who has made a fetish of stage deportment (or the lack of it). The great truth is that the artist survives by his art and not by his manners. We have often seen performers doing execrable things upon the stage, largely through ignorance of good manners. In fact we recently saw a young Russian violinist conclude a solo with a breach of good breeding that made the audience of refined people wince.

On the other hand there are artists who think that like Paganini one must resort to platform tricks for success. This was truer in the past than in the present. Indeed, even Liszt himself was not above considering very carefully the little drama in which he was to be the chief actor. He knew that he had to appear on the stage, sans scenery, sans stage effects, sans spectacular costumes,—that all eyes were focused upon him alone, watching his every movement. He knew what it meant to impress the audience with his graciousness, his smiles, his bows. He knew it meant to receive flowers and is even reported to have sent them to himself. Liszt was a personality. He had a role to play. The people came to see the great Liszt as well as to hear him; and the virtuoso, for the moment, transcended the great man and musician. Perhaps we are all so human that we unconsciously comport ourselves differently before an audience than we do in our own drawing rooms. With Liszt, however, we had a master so great that his success would have been inevitable notwithstanding anything he may have unconsciously thought necessary to do on the platform.

Times have changed. The long haired, moon-eyed, sentimental performer of yesterday, who, lacking the genius of a Liszt, thought to compensate the public with antics, survives only when the public forgives his eccentricities as his talent increases. The hirsute overtures of the virtuoso of yesterday may have moved Lydia Languish to tears; but they compel only laughter from the cigarette-smoking, bob-haired damsels of today.

The public now wants *music* and it is inclined to give its patronage to the artists who, with or without glamor, bring a real message. This accounts for the great success of Hofmann, whose stage deportment is as simple, dignified, unaffected and charming in every way as he is himself. Yet he has under his quiet reserve that accumulation of artistic power that audiences identify at once as a great spiritual force.



# Music and Labor

## Comments from Famous Americans upon the Need for Music in Business

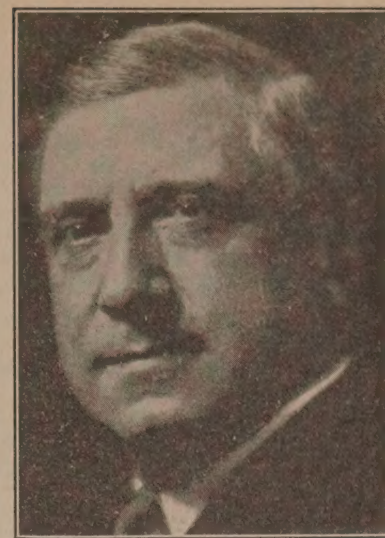
*The Reader's Attention is called to the initial article upon Music and Industry, by V. J. Grabel, in THE ETUDE for May*

HON. JAMES COUZENS  
DR. FRANK CRANE  
HON. JAMES J. DAVIS  
FRANK E. MORTON

CHARLES M. SCHWAB  
LT. COMM. JOHN PHILIP SOUSA  
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CHARLES M. SCHWAB

### Our Secretary of Labor Talks on Music and Industry

Hon James J. Davis, United States Secretary of Labor

We have come to realize that there is a big field for music in the industrial and commercial world. Modern business colleges to-day teach their courses in typewriting and other machine operation by the aid of metronomes and phonographs, and it is claimed that the students accomplish more and become better operators in a shorter time than in classes where the older methods of teaching are used. I have two stenographers in my own office who learned their typewriting in that fashion, and both of them are good ones.

A few years ago the Bureau of Labor Statistics of the Department of Labor made a survey of the welfare work in industrial establishments, and for the purposes of this investigation 431 establishments representing 1,662,000 employees, were visited. The great variety of industries covered practically the entire field of industrial endeavor. It was found that musical organizations, such as bands, orchestras and glee clubs were numerous. Fifty-six companies reported bands which ranged from ten or twelve members to organizations with 100 instruments. One company having many foreign-born employees had four bands, one of them being composed exclusively of Slavics and one exclusively of Hungarian players. The companies contributed to the bands in various ways. Many of them contributed instruments and uniforms and hired leaders and most of them provided a place for the band practice. Even traveling is to become a continuous feature under the plan of the Pullman Company, which is undertaking the musical education of as many of its 100,000 porters as have any natural talent. The time may come when we can order a special car and insist upon its being manned by operatic singers. So it is not alone in its relations with our Government institutions that music is playing its part. Every factory is a miniature republic, and the responsibilities of its statesmen are as great, in proportion, as the responsibilities of those who guide the destinies of the nation. In each of these miniature publicties throughout the land music has its function. Music makes for contentment, and a contented workman is a good workman, just as a contented citizen is a good citizen. Music as an aid to the workman is nowadays getting much of an accepted fact. The man who has spent his morning hours over a machine goes to his lunch hour refreshed with the worries of the day's work. He is under less nervous and physical strain. Good music during his lunch time will wipe away the cares and worries of the morning and enable him to relax. It will inspire him with fresh vigor and energy and send him to his afternoon's task with a light heart and willing hands.

Five years ago The Etude printed a message from Thomas A. Edison which may well be repeated in this connection: "Music, next to religion, is the mind's greatest solace and also its greatest inspiration. When you attempt to raise existence to a higher plane you must nourish the brain as well as the body. The man who disparages music as a luxury and non-essential is doing the nation an injury."

### What Charles M. Schwab Thinks of Music and Business

Charles M. Schwab, Himself a Practical Musician, Has Always Maintained Musical Institutions of the Highest Character at His Great Steel Plants, and Has in a Measure Fathered the Bach Choir of Bethlehem, Which Has Become World Famous

It is a favorite saying among men that "music is for women." But is it? Why are not the refining influences of this wonderful art just as much needed by men and as applicable to men? Some men seem to think they lose a part of their masculinity if they confess to a love of music. Well, I love music, and I think I have held on pretty well to the masculine side of my nature. In fact, music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog-tired, taken me out of myself and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music.

There is a "reach" to music that the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure. Of course, much depends on a man's nature; on his temperament. But, speaking broadly, and knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams of if he exposed himself to music. It need not be the long opera at first. Let him select the shorter concert. But few men immersed in business are right in turning their backs upon music as a means of absolute refreshment, mental and physical.

### Senator James Couzens Realizes Great Need for Music in Industry

THE following extract from a letter from the distinguished Senator from Michigan, Hon. James Couzens, former Mayor of Detroit, and partner of Henry Ford, is of great interest.

United States Senate,  
Washington, D. C.,  
April 11, 1923.

"Music has some indescribable value, in fact, a much greater value than I am able to express. I am not sufficiently musical or sufficiently educated to say to you how much value there is. There is so much psychology to it that it is hardly possible for the layman to describe the value. Certain it is that any employer who has the best interest of his workmen at heart will coöperate in every way to assist them in developing bands, orchestras, etc.

JAMES COUZENS."

[EDITOR'S NOTE.—Senator Couzens' very frank and sincere letter is interesting because it is indicative of the common opinion of thousands of business men at this time. Such an attitude would have brought forth ridicule with the average executive of fifty years ago. There was then no sentiment in business; and art was as welcome in it as an ice-man at the North Pole. Now the thinking, wide-awake business men are beginning to realize that there is something, "indescribable" but nevertheless wonderful, in Music that the everyday man needs in as copious quantity as it can be given to him.]

### From the Gardens of Paradise to the Great Industrial Plants

#### The Beginning of the Band

By Lt. Comm. John Philip Sousa, U. S. N., Rt.

THE conjectural gentleman who casually remarked that language owes its origin to man's imitations and modifications of natural sounds is to me most convincing. It should follow as man saw the effects of certain articulations on the part of animals, he appropriated them for his own use, as notes of danger, of defiance or affection. No doubt he gathered in the trumpeting of the elephant as a warning, the growl of a dog for the possibility of a fight, the hissing of a snake to be on your guard. When he anticipated the Biblical injunction that man should not live alone, there came to him the very handsome young lady we call Eve. She probably started off imitating the chattering of magpies and gradually went up the scale until she imitated the caroling of the thrush. These first lovers must have resolved that it is not necessary that man should sing alone, and the world heard the first duet. Our first mother, no doubt, got up to a point of coloratura equal to the canary, while our first father's melodic imitation might have been a musical bel-lowing, not unlike that of an adolescent bovine.

Of course, about that time, they, just as any good people who are opposed to race-suicide, became interested in mathematics and began to multiply on the face of the earth; therefore, after duets came trios, mixed quartettes, quintettes, sextettes and ensembles, and then, no doubt, male quartettes giving to a delighted world, the first example of "barbership" harmony. Man probably, with his inventive skill, began to create mechanical devices to facilitate and widen his ability for musical expression; and then came instruments of gold, silver, brass, stone, wood or hide. All of them, in some way, imitated some sound in nature; for even unto to-day we can liken the tenor saxophone in a Jazz Comedy Sextette in its unhappiest moment to the mournful sound of the Demerara goat-sucker. Of course, the beginning had more to do with rhythm than sound, more to do with noise than music; for we note among the savage tribes an undue attention paid to drums, sistrums, stamping of feet and clapping of hands. From these beginnings came the string family, the wood-wind family, the brass family and the percussion instruments, as we know them to-day.

As man is a social animal, so are musical instruments. They demand social standards. While there may be rare instances where a single violin will permit the intrusion of a bass drum played double forte, as a rule the string instrument turns up its fiddlelike nose at the presumption of a bass drum's temerity in assuming companionship in such aristocratic company. Just as all sorts of people are found in church together, or, in the theater together, or, at a political meeting together, so you will find all sorts of instruments together, temporarily, but not forever. We note in the Bible the combination of string, wood-wind, brass and percussion in certain performances given by David, so musical combinations have existed long, these many years.

The Saracens were the first to make the band a part of military life or work; the Germans are accredited



with the formation of the Village Band. Schools, seminaries, colleges and universities all over the world have made the education of bandmen a part of their curriculum. The industrial bands originated in Great Britain and France and are fast spreading over America. In Europe there are contests among these industrial musical organizations that awaken as much interest as do contests in athletic sports. From these industrial bands are graduated talented men who are found in the ranks of professional composers, conductors and executants. These industrial musicians are doing a work that means the widening of the workman's hoop of intellectual horizon and offers a variety that is the spice of life.

## Prominent Executive Employs Music in Daily Work of Great Department Store

[The following letter is from the General Manager of one of the largest Department Store enterprises in the East, Strawbridge & Clothier, of Philadelphia. Mr. Tily possesses something far more than the idealist's admiration for music. He is a practical musician and has been for years a church organist and conductor of choruses. He has composed several works for chorus. Villa Nova University conferred the degree of Doctor of Music upon him some years ago. He has taken an active part in the musical life of Philadelphia for years and has conducted many choral concerts, assisted by the personnel of the Philadelphia Orchestra.—EDITOR'S NOTE.]

WHILE I could not successfully maintain the position that there is a direct connection between the development and fostering of musical activities in an institution and such business qualities as interest, initiative, co-operation and ambition, I am, nevertheless, firmly of the opinion that an institution which gives time and thought to the careful development of any of the cultural activities of life is gaining a lot in its business life because of that development.

A real interest in the arts and sciences is as valuable in the make-up of the personnel of an institution as it is in the life of any community; so, whereas, because of my personal interest in music I am chiefly interested in the development of some proficiency in this art among the people for whom I am responsible, I do not feel that undue emphasis should be placed on music, nor that those having control of large institutions should confine their interest in the cultural development of their employees solely to musical activities.

The great value of musical activities, of course, lies in that which has an ensemble significance, such as choral singing or orchestral and military band playing; because here, as in none of the other arts, there is a constant development of the unification of interest, the following of instruction and leadership, which are requirements in business as well as in ensemble singing or playing. The proper skill and subordination of the individual coupled with the incentive there is to bring out of the individuals the best that is in them in ensemble singing or playing, only suggests the importance of the same qualities and opportunities in business life. It does not necessarily teach those qualities, nor bring about a recognition of the fact that what is true in this regard of choral singing is necessarily true of business.

And so my major emphasis as to the value of musical activities in business would be laid upon its cultural value to the individual and the consequent development of all of those who take part in it in some of the finer things of life rather than upon any other phase of this work.

When people can identify a progress in the arts with their business home or working home, that business home must have a higher place as an institution in their regard, and even affection, than might otherwise be the case.

Probably this last, after all, is the chief institutional business asset for musical activities in industry fostered and developed either by the managers themselves, or by the encouragement which the management gives to workers in the industry in such matters.

Very truly yours,

HERBERT J. TILY.

## Dr. Crane Tells Why Organized Labor Needs Music

ORGANIZED labor ought to turn its attention to music. Music is perhaps the best recreation in the world. It cheers, inspires and drives away the gloom.

It is also the best unifier in the world. It is the best bond of comradeship.

We speak of music particularly in reference to groups of laborers because theirs may be the finest music in the world, which is choral singing.

We have somehow fallen into the erroneous notion that music is a luxury and an accomplishment of the idle; or at least it is something that can be taken up only by a favored few.

The contrary is true. Music is essentially universal, democratic and human. Anybody can learn it. It requires no unusual gifts, and not even an education.

James Hodson describes the musical activities of the weavers in Lancashire, England.

In Lancashire and Yorkshire almost everybody is an amateur musician. The weavers there recently gave a production of Balfe's *Bohemian Girl*. A loom tacker took the part of Florestine. A moulder's laborer was Count Arnheim and a weaver was Arline. The other principals, the chorus and the dancers were all mill hands, boy and girl mill workers.

These workpeople, who are all good union members, have given a number of the Gilbert and Sullivan operas, besides very creditable performances of *The Messiah*, *Elijah* and *The Crucifixion*.

The result is good fellowship and refreshing democracy. Often a subordinate in the shop commands his superiors in the chorus or the orchestra.

Some of the singers as well as the instrumental performers learn their parts entirely by ear. That is a laborious process, but they enjoy it, and the results are surprising.

There can be no reason why the delights of music and its civilizing and refining advantages should not be enjoyed by every class of people. And if the workers in a factory or a mill were encouraged to take up this sort of thing it would increase the pleasure of living, emphatically.

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## Mr. Rodman Wanamaker Tells Why Wanamaker Spent Fortunes for Music

ALL my life I have associated Commerce, Art and Music. The installation of the noblest organ in the world in our Philadelphia Store, the jewel organ of the world in our New York Store, affording the opportunity for really notable music events, the developments of our orchestras, bands and bugle corps, the gathering in the stores of worthy paintings, tapestries and other examples of the fine arts, were not to make an advertisement, but for the good that they may exert in the awakening of all our people to a higher appreciation of such things.

RODMAN WANAMAKER.

## Music in Tobacco Factories

[Mr. F. E. Morton, a widely experienced executive, has for years advocated music in industry and has introduced it repeatedly.—EDITOR'S NOTE.]

IN 1886, as an experiment, I introduced music in industry by planting inspiring voices in the workroom where several hundred girls were rolling cigarettes by hand. The success of this experiment prompted the introduction of music into several tobacco factories in the South.

During the past five years I have actively promoted and strongly recommended the adaptation of music to industry. Reports received from about one hundred and twenty-five corporations showed increased production, decreased labor turnover and a highly improved morale with attendant profit.

Emotion is the driving power of humanity. The conduct of mankind is determined largely by the condition of its nerves; nerve tissue is the most responsive matter. Disorganized nerve tissue will respond to organized sound—music—and the motions will express constructively or destructively directly as the sound is organized or disorganized. Music, therefore, is not only a means of expression but an inspirer of further expression, and all growth, mental, physical and spiritual, comes from giving forth.

The responsibility of the composer, interpreter and purveyor of music is plainly indicated.

F. E. MORTON,

President Tower Automobile Corporation,  
Chicago.

## Famous Industrial Bands

Following is a list of noted industrial bands. Some of them are among the finest bands in the country. It frequently happens that an applicant playing an instrument stands a far better chance of employment in the firm maintaining a band than one who is not musical; although no worthy firm would keep a worthless employee in a band just because he could play well. Thousands of workers are coming to know this and realize that the ability to play is an asset which often shows big interest in the pay envelope at the end of the year.

COMPANY	LOCATION
Anglo-Canadian Leather Co.	
Band	Huntsville, Ontario, Canada.
American Rolling Mills Co.	
Band	Middletown, Ohio.
Reo Motor Car Co. Band	Lansing, Michigan.
Oakland Motor Car Co. Band	Pontiac, Michigan.
Ford Motor Co. Band	Detroit, Michigan.

Studebaker Co. Band	South Bend, Indiana.
Studebaker Motor Co. Band	Detroit, Michigan.
Dodge Manufacturing Co.	
Band	Mishawaka, Indiana.
General Electric Co. Band	Schenectady, New York.
General Electric Co. Band	Fort Wayne, Indiana.
Standard Oil Co. Band	Whiting, Indiana.
Standard Oil Co. Band	Baton Rouge, Louisiana.
Bethlehem Steel Co. Band	Bethlehem, Pennsylvania.
Shredded Wheat Co. Band	Niagara Falls, New York.
Franklin Musical Association	
Band	Syracuse, New York.
Armour Co. Band	Fort Worth, Texas.
Simmons Bed Co. Band	Kenosha, Wisconsin.
Elgin Watch Co. Band	Elgin, Illinois.
Springfield Watch Co. Band	Springfield, Illinois.
Mishawaka Woolen Mfg. Co.	
Band	Mishawaka, Indiana.
Holton-Elkhorn Band	Elkhorn, Wisconsin.
Barber-Colman Co. Band	Rockford, Illinois.
Kable Bros. Co. Band	Mt. Morris, Illinois.
Fairbanks Morse Co. Band	Beloit, Wisconsin.
Harvey Hubbell, Inc. Band	Bridgeport, Connecticut.
Corona Typewriter Co. Band	Groton, New York.
Endicott-Johnson Co. Band	Binghamton, New York.
Georgia Railway & Power Co.	
Band	Marietta, Georgia.
Roma Manufacturing Co.	
Band	Rome, New York.
American Steel & Wire Co.	
Band	Cleveland, Ohio.
National Lamp Works Band	Nela Park, Cleveland, Ohio.
Pennsylvania Railway Co.	
Band	Tyrone, Pennsylvania.
Chicago Telephone Co. Band	Chicago, Illinois.
Acme Motor Truck Co. Band	Cadillac, Michigan.
Olds Motor Co. Band	Lansing, Michigan.
Durant Motor Co. Band	Lansing, Michigan.
Newberry Cotton Mills Co.	
Band	Newberry, South Carolina.
Eastman Kodak Co. Band	Rochester, New York.
Butte Mines Band	Butte, Montana.
Republic Truck Co. Band	Alma, Michigan.
Menasha Woodenware Co.	
Band	Menasha, Wisconsin.
Douglas Shoe Co. Band	Brockton, Massachusetts.
Paragon Button Corporation	
Band	Waldboro, Maine.
Dodge Bros. Band	Detroit, Michigan.
American Steel & Wire Co.	
Band	Worcester, Massachusetts.
Goulds Military Band	Seneca Falls, New York.
Goodyear Tire & Rubber Co.	
Band	Akron, Ohio.
Oneida Community Band	Oneida, New York.
White Motor Co. Band	Cleveland, Ohio.
Thomas Edison Co. Band	Orange, New Jersey.
National Car Coupler Co.	
Band	Attica, Indiana.
York Manufacturing Co. Band	York, Pennsylvania.
Home Tea Co. Band	Cleveland, Ohio.
Bethlehem Steel Co. Band	Lebanon, Pa.
Brangler Mills Co. Band	Lexington, North Carolina.
J. L. Hudson Co. Band	Detroit, Michigan.
Norfolk & Western Ry. Co.	
Band	Roanoke, Virginia.
Virginia Bridge & Iron Co.	
Band	Roanoke, Virginia.
Viscose Company Band	Roanoke, Virginia.
Chevrolet Motor Co. Band	Flint, Michigan.
Cincinnati Telephone Co.	
Band	Cincinnati, Ohio.
New Departure Co. Band	Bristol, Connecticut.
John Wanamaker Co. Band	Philadelphia, Pennsylvania.
Phila. Rapid Transit Co. Band	Philadelphia, Pennsylvania.
Mount Vernon Car Co. Band	Mt. Vernon, Illinois.
Graver Tank Works Co. Band	East Chicago, Indiana.
Wisconsin Iron & Bridge Co.	
Band	Milwaukee, Wisconsin.
Solvay Coke Co. Band	Milwaukee, Wisconsin.
Manitowoc Ship Building Co.	
Band	Manitowoc, Wisconsin.
Ray Consolidated Copper Co.	
Band	Bisbee, Arizona.
Ray Consolidated Copper Co.	
Band	Hayden, Arizona.
American Steel & Wire Co.	
Band	Joliet, Illinois.
American Steel & Wire Co.	
Band	Waukegan, Illinois.
American Steel & Wire Co.	
Band	Anderson, Indiana.
Bethlehem Steel Co. Band	Heilman, Pennsylvania.
General Electric Co. Band	Pittsfield, Massachusetts.
Illinois Steel Co. Band	Joliet, Illinois.
Mason Tire & Rubber Co.	
Band	Kent, Ohio.
Pacolet Mills Band	Pacolet, South Carolina.
Consolidated Water Power & Paper Co. Band	
American Steel & Wire Co.	Wisconsin Rapids, Wisconsin.
Band	Dekalb, Illinois.
Western Electric Co. Band	Chicago, Illinois.
Unedea Biscuit Co. Band	New York, N. Y.
Sears, Roebuck & Co. Band	Chicago.
Parlin & Orendorff Co. Band	Canton, Illinois.
Pennsylvania Ry. Co. Band	Pittsfield, Penna.
Moline Plow Co. Band	Moline, Illinois.
Delaware, Lackawanna & Western Ry. Band	Scranton, Penna.
Jersey Shore Ry. Co. Band	Jersey Shore, Penna.
Samson Tractor Co. Band	Janesville, Wis.
Westinghouse Air Brake Co.	
Band	Pittsburgh, Penna.
Hamilton Mfg. Co. Band	Two Rivers, Wis.
Stetson Shoe Co. Band	E. Weymouth, Mass.
Abbott Worsted Co. Band	Lowell, Mass.
Texaco Oil Co. Band	Houston, Texas.
Humble Oil Co. Band	Houston, Texas.
Pullman Car Co. Band	Pullman, Chicago, Ill.
Morris Packing Co. Band	Morrison, Illinois.
Chicago Elevated Ry. Co.	
Band	Chicago, Illinois.
Peoples Gas, Light & Coke Co. Band	Chicago, Illinois.
Pyle National Co. Band	Chicago, Illinois.
Yellow Cab Mfg. Co. Band	Chicago, Illinois.
C. G. Conn Band	Elkhart, Indiana.
Wills-St. Claire Co. Band	Marysville, Michigan.
American Steel & Wire Co.	
Band	Birmingham, Alabama.
Avondale Mills Co. Band	Birmingham, Alabama.
International Harvester Co.	
Band	Chicago, Illinois.
Chicago Police Band	Police Hdqtrs., Chicago, Ill.
Chicago Firemen's Band	Chicago, Illinois.
Inland Steel Co. Band	Chicago, Illinois.
Inland Steel Co. Band	Indiana Harbor, Indiana.
Crane Company Band	Chicago, Illinois.
Hurley Machine Co. Band	Cicero, Illinois.
N. Snellenburg & Co. Band	Philadelphia, Pennsylvania.



# Team Work With Pupils

A Series of Four Practical Pedagogical Articles Dealing With a Present Day Musical Problem

By CLARENCE G. HAMILTON, M. A.

Professor of Pianoforte Playing at Wellesley College

[This is just such a series of articles as many of our teacher readers have been looking for. Professor Hamilton has carefully thought out these problems in such a way that his conclusions will apply to conditions in all parts of the country. Class work may be done by any teacher with that peculiar American qual-

ity known as "Gumption." It does not, in most of its phases, demand any elaborate methods or special courses of expensive books. The catalogs of all high class publishers are replete with excellent books for class purposes; and these may be purchased at reasonable rates, on such subjects as Theory, History,

Harmony, Appreciation. The Editor of "The Etude" is a strong believer in the use of the talking machine as an auxiliary. Only in this way can the element of fine orchestral, band and choral music be made an adjunct of the work—Editor of "The Etude."]

## I. Informal Team Work—Meetings, Games and Musical Parties That Develop Interest

The efficiency of team work in modern life is evidenced in the formation of all sorts of social groups, from labor unions to gymnasium classes. People are learning that two heads are better than one; that coöperation in any enterprise naturally results in a saving of waste energy, a stimulation of ideas, and a consequent increase in general momentum. The principle is a universal one, applying just as well to a class of music pupils as to the United States Army. To keep up the enthusiasm of each one of thirty young pupils working severally and individually is a tough task, requiring endless proddings and shakings from teacher and parents. But give the same pupils the consciousness of team work,—of emulation in common interests—and the needed stimulus will come almost if not quite self-supporting.

In this and the following articles, accordingly, I propose to set forth some important lines of team work in music teaching, with suggestions as to how they may be worked out to the best advantage. Probably no one teacher will find it possible or desirable to pursue all these lines. To the individual, therefore, is left the choice of the kind of work which seems most practical, considering the conditions of the community and means at his command.

### An Important Rule to Follow

One general rule may be laid down at the beginning, however, since upon its observance depends the success of all kinds of team work. The rule is this: Let team work of all kinds be conducted with alertness and definiteness. Let it begin and end promptly, and, during its progress, let no time be wasted or "draggy". Of these stipulations, perhaps that which prescribes promptness in beginning is the one most frequently violated. There are always late comers, always some details to arrange, always inertia to overcome—and the beginning is delayed ten, twenty, thirty minutes, with the consequent blunting of the keen edge of enthusiasm. Promptness is merely a habit, and one easily cultivated for yourself and others, if properly managed. Some years ago I began a series of chamber concerts at a summer colony—a series which is still continued. The very first of these concerts was scheduled for eight o'clock P. M.; and, *mirabile dictu*, it began exactly at that time, although the hall was sparsely peopled and the late comers were obliged to wait outside during the long sonata! But a reputation was established; and at the next concert everyone was seated and waiting by five minutes to eight. One or two sharp lessons in promptness are all that are needed to convince people that you are not in sympathy with dilatory tactics. There are various degrees of formality in team work, from the freedom of a merely social gathering to the formal lecture or programmatic recital. Let us for the present consider what may be done in the social field.

### A Pupils' Party

Nothing is anticipated by the younger pupils, at least, more eagerly than a real "party", at teacher's home or studio; and one or two, at least, may well be interpolated into the winter's curriculum. Perhaps it will be best to restrict the age limit for such an event within reasonable bounds—say from nine to fifteen years inclusive; although older or younger pupils may be admitted "look on". The party may occur in the afternoon or evening, as may be most practicable. If your pupils are not well acquainted with each other, there is a capital chance for them to meet and share mutual interests. Of course, games will be the principal diversion. While these may have a musical basis, however, the educational element should not be so evident as to prove forbidding. Let us follow the course of such a party—the first of the season.

### Impersonations

An effective game to break the ice is *Impersonations*. On the back of each pupil is pinned a slip of paper inscribed with the name of some musical performer who is in the public eye, such as *Galli-Curci*, *Harold Bauer*, *Kreisler*, *Farrar*, *Josef Hofmann* or *Gadski*. The players then walk about the room and question each other as to their identities. As each one discovers his name, he takes his seat, and the game continues until all the players have thus withdrawn.

### Anagrams

On the walls or other convenient places have been pinned certain cryptic signs that are now to be deciphered. Each player is provided with a pencil, and a slip of paper on which are the numbers from 1 to 20. The announcement is made that fifteen minutes will be allowed to discover the piano composers whose names appear as anagrams in the signs. Immediately the children set to work, with much buzzing and knitting of brows, to solve the problems. Let due warning be given that each must do his own work, without assistance from the others.

Here are the cryptic names, which you may decipher for yourself as the answers will be delayed until the article of this series:

- |              |                 |
|--------------|-----------------|
| 1. Sysebud   | 11. Busternini  |
| 2. Trozma    | 12. Ahingeddam  |
| 3. Swozmikko | 13. Bagimats    |
| 4. Chab      | 14. Threscub    |
| 5. Nunchams  | 15. Kidspawrec  |
| 6. Iggre     | 16. Pichon      |
| 7. Nobheteve | 17. Shramb      |
| 8. Colweldam | 18. Venni       |
| 9. Nedlah    | 19. Hendslemons |
| 10. Stilz    | 20. Handy       |

At the conclusion of the allotted period, the leader reads the answers while each player checks up his list. A prize is given to the most successful competitor.

### Magic Music

After all this mental and physical exercise, a more quiet game may claim the attention, such as the old game of *Magic Music*. A player is banished to a distant room and an article, previously agreed upon, is hidden. Recalled to the room, the player then searches for the object to the accompaniment of music which grows louder as he approaches the object and softer as he recedes from it. For the music, someone may extemporize on the piano, or, better still, all the players may sing some well-known tune. The game is rendered more complicated and amusing if the searcher is blindfolded.

### Memory Test

For this game, the players are again provided with numbered slips and pencils. The leader then twice plays a fragment—two or four measures—of a familiar air, allowing a half-minute for it to be recognized and its name to be written. After a number of other tunes are similarly suggested, the pupils check up their lists as under the game of Anagrams, and a prize is awarded. The following list of tunes may be employed:

1. *Old Folks at Home*.
2. *Annie Laurie*.
3. *Yankee Doodle*.
4. *How can I Leave Thee*.
5. *Drink to me only with Thine Eyes*.
6. *Old Kentucky Home*.
7. *America*.
8. *Comin' through the Rye*.
9. *The Loreley*.
10. *Marching Through Georgia*.

11. *Mendelssohn's Wedding March*.
12. *Robin Adair*.
13. *Keep the Campfires burning*.
14. *Blue Bells of Scotland*.
15. *Santa Lucia*.
16. *Home, Sweet Home*.
17. *Old Black Joe*.
18. *Believe me if all those Endearing Young Charms*.
19. *Star Spangled Banner*.
20. *Good Night, Ladies*.

An interesting variant of this game, to be employed with the older pupils, however, is to draw on a blackboard the melodic outline of the beginning of each tune, instead of playing it on the piano. For the *Old Folks at Home*, for instance, the outline is this:



The dashes may be drawn roughly, in sight of the players, and as nearly as possible in the rhythm of the tune. Rhythmic accents should be emphasized by heavier lines.

### Going to Jerusalem

The party is now ready for more active amusement, which is provided by *Going to Jerusalem*. This game is so well-known as to require little explanation. A double row of chairs, placed back to back, numbers one less than the players. To the sound of music, the players march around the chairs till the music suddenly ceases, when there is a scramble for seats. The player who fails to obtain a seat is out of the game, which proceeds after one chair has been removed. In a similar way all the players are eliminated but one, who is declared the winner.

### Note-Hunting

This game is similar to a "peanut hunt." Small pieces of cardboard, each about an inch square and each with a musical note or rest inscribed upon it, have been previously secreted about the rooms. A search for these is now made, and the player who has found the greatest number at the end of ten minutes receives a prize.

The game is made more complex if different values are assigned to the various notes and rests, a quarter note receiving one point, a half note two points, and a whole note four points. Rests count the same as their corresponding notes. The eighth note ( $\frac{1}{2}$  point) and the sixteenth note ( $\frac{1}{4}$  point) may also be used, if desired. The player who accumulates the greatest number of points is then the winner.

### Partners

After the strenuous activities recorded above, the children are ready to take partners for refreshments. For this purpose the teacher has written fragments of tunes on music paper. Each boy is given the first half of a phrase and is told to find its complement among the girls. (Some of the girls will doubtless have to take boys' parts!)



For instance, Willie Jones receives this part of the tune *Blue Bells of Scotland*

Ex. 1



which he eventually matches to Susie Smith's part:

Ex. 2



The same tunes may be used which occurred in the *Memory Test*.

Let us not prolong this first party to undue limits. Refreshments over, two or three pieces may be played by the teacher or some of the pupils, after which good-byes are said. All depart with vistas of another musical party in the future, and with the consciousness of new musical bonds between them.

### Games for Future Parties

Purposely, the games for the first party have been made very general in character, so that the pupils may become thoroughly acquainted with one another. Consequently, at future parties the games may take on a more intimate note, and may perhaps require more musical knowledge. Some of these games will now be described.

### Progressive Conversation

At the beginning of the party the players are arranged in pairs about the room. A subject is given out, and upon the sounding of a bell each pair must begin to talk together upon this subject.

The conversation lasts for from three to five minutes, when the bell is struck for its cessation. While the conversation is in progress, a monitor passes about the room, and if he detects any lapse in the talk or the talk is about a different topic from the one announced, he demands a forfeit from the offending couple.

One of each couple then takes the place of a player in the next group to the left, and a new topic is assigned and discussed, as before. The process may be continued till the moving players pass around the room, or till the interest flags.

Topics such as these may be assigned:

- How to practice.
- How to memorize.
- Do you prefer instrumental or vocal music?
- What is your favorite piano piece?
- What composer do you prefer?
- Do you prefer quiet or brilliant music?

### Anecdotes

The pupils have been asked to bring some musical anecdote, preferably taken from the life of some composer or performer. As each one's name is called, he narrates his story.

### Charades

Divide the players into two groups, each of which acts a charade in turn. The words chosen for the charades are names of composers. After each syllable of a given name has been acted, a piece by the composer is played, to illustrate the entire word. Preferably, of course, this composition should be typical of the composer, but one with which the pupils are unfamiliar.

Examples of available words and their syllabic divisions are as follows:

Schumann	Shoe-mar
Mozart	M-oats-heart
Mendelssohn	Men-dell-zone
Handel	Hand-L
Chopin	Show-pan
Rubinstein	Rube-inn-stein
Massenet	Mass-neigh
Purcell	Purr-cell

### Appreciation

The pupils listen to several piano pieces played by either the teacher or one of their own members. While the piece is in progress they write down the answers to one or more questions, such as the following:

1. What is the name of the piece? (Invent a name which seems to fit it best)
2. Who is its composer? (Guess-work)
3. What is the prevailing measure? (Duple or triple)

A prize is given to the one presenting the best answers.

### Picture Puzzles

A number of musical table games are not only interesting, but of real educational value. Picture puzzles

may be classed among these. Paste upon stiff cardboard a copy, either manuscript or printed, of a short musical selection—a folk-tune, hymn-tune or little piano piece. Cut this cardboard into irregular fragments, which are to be fitted together by the players, in proper array. If a jig-saw is available, a more substantial foundation of wood may be used. Portraits of composers, of musical instruments, etc., may be used for the puzzles.

### Letters

The familiar game of *Letters* is well adapted for musical uses. It may easily be made by cutting cardboard into small squares and printing a letter on each, giving predominance to the most common letters, such as *a, e, s, t*, etc. Two ways of playing the game may be suggested:

1. A series of words—composers' names, or better still, Italian marks of expression such as *tempo*, *crescendo*, *rallentando*—are formed. To each player is given the letters of one of these words in irregular order, and it is his problem to form from them the proper word.

2. Ten or fifteen minutes are allowed for making musical words, such as those listed above, from a pile of the pasteboard letters. The player wins who forms the greatest number of words in the given time.

### Other Games

Doubtless the teacher's ingenuity will devise other simple games, in which musical notation, terminology or history are involved. For additional materials, the reader is referred to the lists of the Theodore Presser Company, which include such games as *Musical Authors*, *Musical Dominoes*, *The Great Composers*, and a book of *Games and Puzzles*.

It may also be interesting to introduce at the pupils' parties some of the folk-songs and dances which have recently received much attention, and which may easily be procured, with directions for their performance.

There is one prime object in these parties which should be constantly remembered. By their means the pupils should learn that there is a real pleasure to be derived from music; that, if properly applied, music will contribute materially toward the joy of his existence. Consequently the routine of music study will take on a new significance, and will appear as a direct means toward a host of social diversions. Furthermore, he may thus obtain an insight into the larger attributes, may come to realize that musical structure, history and notation are worth looking into. Thus the parties may whet his appetite for general musical knowledge, which may be supplied by more formal class-work. We shall investigate this work in the next article.

### Team Work With Pupils

The answers to the Anagrams in the preceding article are as follows:


- |               |                |                 |
|---------------|----------------|-----------------|
| 1. Debussy    | 8. MacDowell   | 15. Paderewski  |
| 2. Mozart     | 9. Handel      | 16. Chopin      |
| 3. Moszkowski | 10. Liszt      | 17. Brahms      |
| 4. Bach       | 11. Rubinstein | 18. Nerval      |
| 5. Schumann   | 12. Chaminade  | 19. Mendelssohn |
| 6. Grieg      | 13. Sgambati   | 20. Haydn       |
| 7. Beethoven  | 14. Schubert   |                 |

## Origin of Marks of Expression

By Lynne Roche

As is indicated by the language in which they are written, our words of musical expression are of Italian origin. At first used only as notations on the text by teachers for the guidance of their pupils, they gradually found their way to the printed page. As music grew in dramatic qualities, by means of new harmonic and orchestral developments, these directions became more numerous.

For loud and soft effects, the Italians began to use *forte* and *piano* about the middle of the seventeenth century. The number of these words of expression has greatly increased, and the list still grows.

In lute books, as early as 1638, *piano* and *forte* are found; also, *V* for *mezzoforte*;  for *crescendo* and *diminuendo*; *p. f.* and *presto*, *adagio* and similar words for rate of movement. These, at first, were used almost exclusively in instrumental music. This was especially true of the organ and harpsichord. In his organ works Bach employed few signs of expression; while Handel used few except *p* and *f*.

Patience is a necessary ingredient of genius.

Disraeli.

## The Correspondence Column

By T. L. Rickaby

I HAVE unconsciously formed the habit of turning first of all to the "Correspondence Column," "Questions and Answers," "Round Table" or whatever it may be called in the magazine, not because it is the best feature, but because it has a unique value; and yet this is a page that is often overlooked by students who need it most.

It is a safe assertion that few who read the magazine realize how much information of the greatest value may be extracted from these columns which exist because some people know enough to ask questions and someone else knows enough to answer them. It is a sort of triangular lesson-giving. Somebody asks the questions—someone else answers them—we get the information. Yes, it is a style of wire-tapping which carries with it a reward instead of a penalty.

### A Treasure Box of Varied Knowledge

I have just picked up a bound volume of THE ETUDE. It happened to be that of 1890, printed over a quarter of a century ago, when, valuable as it was, it had nowhere reached its present plane of usefulness and influence.

A mere glance over the "Questions and Answers" column proved that here was a rich mine of information concerning a multitude of subjects. These include Harmony, Transposition, Ear-training, Vocal Methods, Schools of Technic, Time, Rhythm, Fingering, Ornamentation, Sight Reading and many others. There were illuminating thoughts on music lessons by mail, study abroad, the importance of State Associations of Teachers, annotated editions of classics and studies, history, biography, touch, phrasing and interpretation.

There were much advice and many suggestions regarding the problems that continually confront the teacher; on the care of the piano, the size, specification and tuning of the pipe organ. Valuable hints on first lessons to children were found, on the use of the metronome, the pedals, and on the use and abuse of mechanical aids to technical efficiency. Much was said of the reed organ and its uses, together with the music suitable and available for it.

### Supplies a Lack of Details

All this, remember, is merely a casual and incomplete list of subjects treated in a single volume. Each succeeding one has contained as much equally valuable material; so that a few years of such a magazine may be the source of a genuine education in musical matters. Some of the information was, of course, nothing more than what would be included in any good course of instruction. But in this single volume an amazing number of matters were treated that for lack of time suitable opportunity might never receive attention at lesson. This is the day of the performer. Things are done well with the voice, at the keyboard, or with the bow; but so many supposed musicians know little of nothing of the thousand and one things that belong to true musicianship.

### Specially Welcome in Remote Places

In these days of Conservatories, Lectures, Books and Study Clubs, much is being done to attain this musicianship. Even where these advantages exist, the "Question and Answer" columns may be studied with advantage. But there are remote small towns and districts, where music teaching is sincere enough, so that as the efforts made are concerned, but where it falls short of what it ought to be, because the teachers themselves do not know enough, having had little or no opportunity to learn. To them this source of knowledge is of the greatest value.

The writer is indebted to many teachers for much of what he knows; but right here he wishes to acknowledge his obligations to those inquisitive folks who make the "Questions and Answers" department a permanent feature of the magazines. The Etude has always promoted the Question and Answer idea. Questions are the symbols of the progressive, active mind.

"If you hear from a distance two people speaking you may get an impression of a quarrel of words or of affection, without hearing any of the words that are spoken; and unless you go nearer that is all you will hear. This is precisely what most of us get from music—a general emotional impression."

—W. J. Turner



# Keeping at the Front as Hard as Getting There

By MME. SIGRID ONÉGIN

Transcribed by Harriette Brower

*Mme. Onégin, the Famous Scandinavian Contralto, Has Been the Sensation Among the Year's New Comers at the Metropolitan. Her Own Remarks Are Largely Autobiographical and Therefore the Customary Biographical Preface is Here Omitted.*

THE true artist must always study and also must work hard. I, for one, have learned the value of hard work. There is no resting on one's laurels, even if they are possessed; one must always keep up to the mark. I give at least a full hour or more every day to vocalizing and breathing exercises. This does not mean, of course, that I work a full hour without stopping. No, I break the hour into quarters, doing fifteen minutes at a time; and I rest a bit and do something else. I soon begin again. Working for short periods should be kept up, and if they are varied with some restful occupation, you will not become tired.

## Breathing

Yes, the breathing is extremely important. Before beginning the study of singing, one should give divided attention to acquiring control of the breath. I was obliged to do this for several months before I was able to sing, and can recommend such a course to anyone who expects to make something of the voice. As to the method of breathing, I am asked sometimes what the breathing we use in sleep is the correct system to use in singing. Surely it must be, for it is natural and unconfined. But we must learn how this is done. Therefore, it has to be studied, since we are not asleep when singing.

## Languages

On the subject of language, a great deal ought to be said. The study of languages, for the singer, should be paramount. And by study I do not mean merely knowing the words of a song, which anyone can learn to repeat in parrot-like fashion, but real study of the grammar and construction, so that one may understand the rules and learn to speak. The singer must naturally have a very sensitive ear to differentiate between various shades of sound, and to hear whether he is making the right ones in musical speech. It is so easy, if one is not very careful, to blur the *vowels*—or you call them vowels—and so make the words impure. I notice this especially in America. A little twist of the lips or tongue will make a vowel, which should be one clear sound, seem like several sounds. People who speak in this way are quite unconscious of the fact, I am sure; but it is very noticeable to a singer who is daily trying to create perfectly pure tones or pure vowels in speech.

I hold that the singer must study several languages besides her own. In my case, Swedish is my home language, as I was born in Stockholm; but as my girlhood was passed in Paris, French comes as naturally to me as my own language. I also know German thoroughly, and sing in Italian as well. I hope soon to add English to the list. Although I have been in America but two months, I have made some progress with the language, but people sometimes think I know more than I do. They imagine that because I have so long trained the ear to distinguish various shades of tone, and also have constantly trained myself to make the vowels pure, I can pick up a language in no time. What I have learned of English so far is the result of hard work.

It seems to me Americans have more need to study foreign languages than Europeans. Over there, different nationalities are constantly coming together, and people are almost forced to know other tongues besides their own. But America is isolated and has not the same necessity or incentive to learn other languages. For this very reason, the need is greater if one would become a singer. An extra effort must be made to acquire the careful training, which means not only to be able to pronounce the words of a song, but to have a working knowledge of the language in which it is written.

## The Piano

Every student of singing should be able to play the piano. The piano is the most necessary of all instruments for the singer. Without some knowledge of it, one is greatly handicapped. Think what it must mean to the singer to be always at the mercy of an accompanist! Not that she must be her own accompanist in public, but familiarity with the piano enables her to study her voice far more profitably, for she can know to what the piano is singing, she can play over new music, and be much more thorough in her work.



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MME. SIGRID ONÉGIN

## Other Points in Study

"I am asked sometimes if soprano and contralto voices use the same tone production. Yes, absolutely. Whether the voice is a little higher or lower in pitch makes no difference in the manner in which tones are produced. Another thing: Either a high or a lower voice should cultivate the trill and other coloratura effects, even though the voice is lyric or dramatic. Every singer should study these effects for the sake of greater flexibility and command of resources.

"Still again, the question has been put whether it is possible to cultivate a voice sufficiently for a career when the singer has reached the age of thirty or over. This is a little difficult to decide, but it seems to me, if the voice is there and one has the right kind of a teacher and is industrious, that it would be possible to make a career even under such circumstances. But one must work for it!

## American Songs

"I am much interested in American songs, and if you were to look at my piano at this moment, you would find it heaped up with them. I find many young writers in your country have composed excellent music. Of course, one should not expect exactly what one finds on the other side of the world, where musical composition has been flourishing for three or four hundred years. When this country has matured to that extent, there should be wonderful and original music here. Even now it is most interesting and attractive. I am making a study of songs from a quantity of vocal music which has been sent me, and shall hope to bring out some of the compositions which especially please me. For this reason, my English studies must keep pace with my musical desires.

## Learning English

"It is a little odd how a foreigner—if I may make a little digression—in trying to acquire a new language, often happens to hit up on the humorous side, or, if I may say it, the—what do you call it—the slang side. A little incident recently amused me. A young friend was telling me something, but added jestingly, "Now, keep it dark!" That struck me as a pretty little idiomatic expression, and I learned and remembered it. The next evening, at a dinner, I thought the little idiom I had just learned would apply, and used it, only to find, to my

dismay, that it did not apply in the least. So you see, the raw recruit to the language of this great country can fall into many a pitfall unwittingly. It seems to me, however, that to anyone used to grappling with new languages, English is not a difficult tongue, even though there are so many words that sound the same and mean entirely different things.

## Opera or Concert

"It is difficult to decide off-hand which I really like better. If I say it is the one I am doing at the moment, I may come nearest the truth. One is a miniature; the other is impressionistic. One may be a delicate pastel; the other has colors laid on in broad masses. I am very fond of singing in opera; there is so much freedom to move, to act and portray a part. It calls into play all one's powers of emotion, characterization and vocal art. On the other hand, the song recital requires more subtlety, perhaps; more delicacy, refinement, and consummate mastery of every detail. In some respects, *lieder* singing is the more difficult art. The singer must depend absolutely upon self for every effect, for every artistic result. I love to sing songs, and have made a close study of a very large number. Indeed, I have explored the whole field of foreign song. Naturally, I sing more in German, because the literature in that language is richer and more voluminous than in any other. But many French songs are beautiful, too.

"So, as I stated just now, it is difficult to say which I prefer, opera or concert, or which I can do better. I throw myself heart and soul into the thing I am doing. If it is to impersonate a character vocally, I *am* that person for the time being. Or if it is to depict various moods in song, I try to feel those moods to the fullest extent. Therefore, it *must* be to me the greatest thing at the time I am doing it, whether it be a rôle or a song.

## How I Learn a Rôle or Song

"If it is an opera part, I make myself thoroughly familiar with the story by reading everything about it and trying to visualize the plot. Then I read the text through several times to get a good idea of what is said. After this is done I am ready to start the work in good earnest. I do not separate words and music, as some singers do, for I believe in learning both together. For, if the music expresses or illustrates the thought, they should undoubtedly be studied together. I often work with the accompanist while memorizing, though I play the piano sufficiently to render the simpler accompaniments. But the singer never feels so free to give out tone or interpretation when obliged to play her own accompaniments. On the other hand, when she is able to play for herself, she can often dispense with the services of the coach during study hours.

"In learning a song I follow the same plan; first the reading of the poem several times through, to learn its meaning; then the study of verse and music at the same time. Only in this way can one arrive at the complete effect as the story unfolds. The music should express the feeling and meaning of the words, and if we learn these separately, unity is hampered.

## Do I Always Use Full Power of Voice?

"When studying a song or part I do not use full power, except occasionally when I wish to determine the effect. When singing in public I must adapt the power of tone to the size of room or hall where I am to sing. For a small, intimate space, great power is not needed; it would be out of place. If I know I am to sing in a large hall, I choose some songs that are big and powerful; whereas, for a small hall I arrange the program accordingly, using songs that are more quiet and do not need great force of tone.

## Do I Really Hear Myself?

"I am asked the question sometimes if I can actually hear the full effect when I am singing. I must answer both yes and no. Can the violinist hear the effects he makes when his instrument is held so close to the ear? I know, mentally, the effects I wish to produce, and I hear, in a general way, whether I am making them. I



can remember the sensations I experienced when studying these effects in the studio; therefore, I know whether the feelings are the same when I sing the rôle or song in public. But the full effect as the audience hears it, aided by distance, space and acoustics, that I may not hear. But remember that each listener in the audience listens from a different angle or viewpoint. Some only hear

to criticize, and such will fail to get the spirit of what I seek to convey. Others, fortunately a good many, are not listening merely to discover faults, but to find virtues. To them I can deliver my message and they will know and feel it, for they are responsive to the spiritual message of art."

## Abnormal Music Versus Sane Music

By V. R. Grace

MUSICAL discussions do not progress very far before the matter of modern composition and its place in musical history come up for their share of attention. Do the older masters represent the peak of musical progress, or are the extreme modernists, with their extraordinary attitude towards the art, still leading on to greater heights? Music, like the sciences, and other arts, develops with the mental and physical growth of the nation of which it is the product, for it is the accurate reproduction of the inner mental processes of a people. As the views and morals of a nation change with growth, degeneracy, or with war, so does the music of that nation indelibly record such transitions.

The whole atmosphere of modern life, now so generally questioned at large, is but the outcome of conditions, which were recorded in music as soon as they came into existence. The music of Debussy, Scriabine, Malipiero, Cassella, Ornstein and others of similar type, is surely not the reflection of a placid and contented condition of society. It is the product of the abnormal, the striving for effect, and the unusual, the eccentric and the bizarre. It is the breaking away from the established conditions of music. It parallels very appropriately the absurdities of present-day dress, the laxness of morals, and the unprecedented freedom of much in contemporaneous life. The atmosphere which produces this music is being condemned by the more serious thinkers of the day who do not look upon it as a step in advance but rather as a form of degeneracy. This fact, at once places such music—the product of this life—in a position where its value as true art and its permanency in musical history, are doubtful quantities.

### Rest and Action in Music

The development of composition throughout the history of music has produced a musical logic, with cause and effect, as natural, and as much a part of life, as the logic of cause and effect in science, philosophy, or any other field of mental activity. It has developed certain fundamental truths which are undeniable. The harmonic and melodic laws of a key, the sense of tonality, the opposition of consonance and dissonance, the contrast of rest and activity, both harmonically and melodically, are but a few of these laws. They may be broken by the ignorant or the daring, but the results are as disastrous in music as in any other case. The elements of art are used to describe the life and legends of a people, or their history. Consonance, for example, is expressive of rest, of tranquility, of aspiration, while dissonance, that ever dangerous quality in music, is expressive of action, dissatisfaction, desire. Now the logical process is for a dissonant harmony, which is an active harmony, to pass to different terminology, due to the difference of personality; and, hence, their attitude towards that which is to be expressed. So in music, the same harmonic material admits of endless possibilities and range of expression. But there must be a logic, flavored, to be sure, by the peculiarities of personality, upon which this expression is built. A series of richly dissonant harmonies unrelated and unresolved has no more meaning than a series of pretty words, chosen for their individual, pleasing sound.

### Opportunity to Concentrate

It is possible in chemistry to make a combination of certain elements which produce beautiful colors, whose richness of hue is a pleasure to the eye, yet they possess no artistic or commercial value. To possess such value they must be prepared according to the logic of certain known chemical laws. So in the chords of music, hearing a series of unresolved dissonances and chromatically-altered harmonies passing, one to another, does not make music convey any idea either of natural life, or of the imagination; for the psychologists tell us that all that we create in the imagination is but a rearrangement of things which have come into our consciousness.

It is a very vital question in these times just how much opportunity is given the musician for proper time in which to concentrate and compose. In Europe, be-

fore the war at least, there was more opportunity for relaxation, for the pressure was not as high as it was in this country. The average musician is so busy endeavoring to secure a livelihood through teaching, conducting or performing, that there is but little time for composition. It is, therefore, not at all surprising that men living in cities in these times of absurd abnormalities and eccentricities should turn their thoughts to such matters when they do compose. We will certainly have few great composers while such conditions continue to exist.

Present-day life and philosophy described in music can but fail to uplift, or inspire. Spiritual life, too, is at an exceedingly low ebb. The desire for entertainment without effort is paramount. Subjective stimulation has given way to objective stimulation. All this is reflected in the music of the time. Modern music, striving for the unnatural, is objective, not subjective, not made out of the God-given elements and laws, but the more daring effort of man-made elements. The extreme modernist mixes his elements as a mason builds a wall with bricks. It is not the expression of his innermost self but the clever and, perhaps, dazzling use of the material at hand.

Music must inevitably develop in the future as it has in the past; but it cannot progress in paths of triviality. We may admit more—a rest, or consonant harmony—the active melodic tones seeking the rest tones, which attract them, and the harmonic law being satisfied in the chord-to-chord movement. This is a fundamental law. It is logical, and when artistically conceived may be very beautiful. By means of this simple law something may be described in art form, which has meaning for the intelligent musical mind.

Now the whole tendency of modern music is to be thoroughly illogical and to disregard the fundamental laws which are eternal, and which will, in due course, dominate and destroy all that attempts to question their validity. Certain effects may be produced by a series of dissonances, each unresolved, or by a chain of chromatically-altered harmonies; but that which is described by such a series is as unnatural as is their usage. Hence modern music is interested primarily with the abnormal and cannot therefore idealize, through its mode of expression, anything connected with flesh and blood, or ordinary human experience. This composition must describe grotesque things of the imagination, unnatural and fantastic, where, as in dreams, the laws of life and reason do not hold.

### Musical Heritages

So we have "Pelleas and Melisande," a vague story, without time, or place, "Clouds," "Sirens," "The Enchanted Garden" and many other similar titles. Such music is no doubt interesting for the moment and charms to a certain degree, but it will not stand the acid test of time. At its best it is but the development of a by-path in musical progress, not the main channel of musical history. An orchestral program made up of such works becomes exceedingly tiresome and uninteresting after a short time, but a program of the works of Beethoven, Mozart, Brähms, Wagner, Tschaiakowsky, or others of such type of master-musicians, makes a splendid series of compositions for an evening's presentation. Highly colored materials may make attractive clothes, but they are less usable, in the long run, than the more staid colors, particularly if the latter be well-woven goods, and the former constructed principally for their color, and without much thought as to the weaving. Modern highly colored works may be judged in the same manner. Good food may be eaten three times a day to advantage, but richly seasoned dishes are only for occasional enjoyment.

It would be very senseless in poetry to place a series of euphonious words in a sentence, for such a group would convey no meaning, although each individual word might possess considerable musical tone. The same is true in music. No chord has any meaning unless its relationship to its predecessor and its successor is considered. An isolated chord, as such, cannot exist.

No word has the same value and force in two different sentences. The same thought expressed by two individuals will be so expressed in entirely different verbiage. In the same way the composer has discovered an entirely different use of the dissonance than in times gone by, and we may seek out many unexplored fields of music, but music certainly cannot become a cold mass of dissonance no more so than could an essay be principally constructed of verbs. As it must contain other parts of speech, music must contain the milestones of consonance and melody, if it is to endure.

Consonance is a reflection of stability of mind, and hence it has fallen into disrepute with many modern composers. All is unrest. The content is of little importance, but the richly-gilded harmonic structure may attract and lure the hearer, as it were, by dazzling richness of tone-color, or enticing dissonance. It is the case of not having anything to say, yet saying it with an assumed air of dignity and authority. One has but to recall the *Unfinished Symphony* of Schubert, the *Fourth Symphony* of Tschaiakowsky, the prelude to *Lohengrin*, to mention a few works selected entirely at random, to realize how long these compositions will endure, after the efforts of the extreme modernists have long since passed into oblivion. The idealization of human experience, hope and imagination, requires music which is the outcome of human musical experience, with its attendant laws; for it is only with this that the inner spirit of a people may speak, as a heritage, be passed down to future generations.

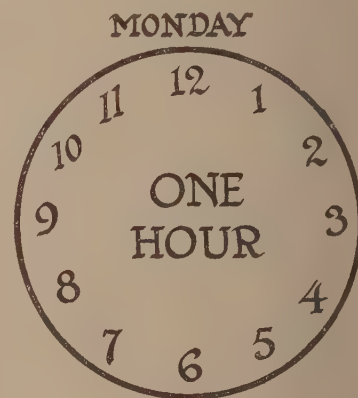
## Time Cards for Busy Students

By Rena I. Carver

BECAUSE they dislike the practice record books published for this purpose, pupils are often careless about making the entries and come to their lessons with blanks unfilled. To one of these I said, "Have you not practiced since your last lesson?"

"Yes, certainly," she replied, "but I did not write down. It takes too much time to find the right page at to mark down the time, when one gets only a few minutes at a sitting."

After thinking this over I ordered from the printer some white cards, upon each of which were placed the dials outlined in bright red. Over each dial was placed the name of one day of the week. The dials looked like this:



At the top of the card a motto or practice rule was printed. In the center of the card was placed "Dial," and below it, "Name \_\_\_\_\_." The reverse side of the card was used for memoranda. Five cards were placed in an envelope which was labeled "Time Cards for the Month of \_\_\_\_\_, 1922."

I gave a set of these to the pupil, explaining that when she practiced an hour she should put the figure "1" above the dial. Odd minutes were to be checked up on the dial face; and when these made an hour they were to be recorded by another "1" above the dial. When she came for her next lesson she exclaimed, "It is so easy to keep the record with these time cards; and I can see at a glance just how much has been practiced."

For young pupils I substituted cards having one dial in the center of each, a separate card being marked with the name of each day of the week. The cards were printed with different colors of ink; seven of them were placed in a box upon which was stamped, "Time Cards for the week beginning \_\_\_\_\_"; and gold stars were given as a reward for each week of full practice hours.



# A Study of the Hand in Piano Playing

By E. A. SCHUBERT

*Plain, Direct Advice Upon Hand Position and Hand Development*

THE hand is the most wonderful member of the human body. Few people stop to think of its importance. The hands, together with the mental powers of man, are the distinguishing features between him and the brute creation. The sense of touch calls forth an immediate response from the brain, the senses, and the emotions. The deepest sentiments are brought forth by means of "touch" upon musical instruments—sentiments which words would fail to express. Hypnotism and mesmerism depend upon the combined power of mind and touch. How often do we find that it is the caressing touch that brings quiet and comfort to the weary and sorrowful! And is it not the belief of many that one of our physical ills may be relieved by merely a touch of a hand, guided by an understanding knowledge of the cause of the trouble and pain? The artist's touch transfers to the canvas before him the picture he sees or the idea he conceives. Through their marvelous sense of touch, the blind can distinguish colors, read and write. Graphologists, through the study of touch as revealed in handwriting, can read a person's character with surprising correctness. No two persons have exactly the same touch. Consequently no two handwritings are the same.

It is said that the hands are the servants of the brain, and that touch is the servant of the heart and mind. The more the hand is physically developed, the more acute becomes the touch.

In studying the hands of the great artists it is interesting to note the development of the muscles, and the size, strength, and confidence that is plainly visible in these wonderful hands. There is a marked difference in size and shape. Every hand is developed along its individual lines of originality. All of these artists may play the same composition with equal artistic effect; yet a marked difference in touch, temperament, and intonation reveals the originality of each.

## Long-fingered and Short-fingered Pianists

The hand of man corresponds with his brain in sensibility and motion. It is this faculty that makes him the dominating power over all animate and inanimate nature. Thoughtful persons have often pondered over the fact that the fingers are not of equal length. But this difference in length serves a thousand ends, adapting the form of the hand and fingers for various purposes and movements, especially those where a secure hold is demanded in addition to freedom of motion, as, for instance, in holding and guiding a pen or pencil in writing.

Beasts have horns, talons, claws, spurs and beaks. But

(The following excellent address was delivered at the convention of the Music Teachers' National Association held in St. Louis some time ago. The author states so clearly and definitely the requisites of the pianistic hand that we believe that its reproduction in part will be very beneficial. Editor's note.)

man is dependent upon his hands and brain for the supply of his needs and comforts, as well as his protection.

In studying the illustrations of the hands of the various artists, it will be seen that it is not necessary to have a long-fingered hand to become a successful pianist, although it is an advantage. Liszt's hand was not large, still he had great expansion of stretch. Rosenthal's hand is not large, but wide and muscular. Rubinstein had massive, powerful hands, but his right hand was calloused and almost deformed. Paderewski's hand is under the average size. Sherwood had a small hand.

Most long-fingered hands lack power and are weak in the knuckle-joints, bending back at the first joint. The short-fingered pianist seems more sure in touch and more rapid in execution, and usually has a more powerful stroke. A long-fingered, muscular, well-developed hand has some advantage over the short one, and therefore often is considered the ideal piano hand.

It is wonderful to note how some pianists apply their hands under the most serious disadvantages. Grieg's hand was crushed by a wagon running over it, yet he trained it so carefully that his playing in public proved an immense success. A number of pianists are excellent performers, notwithstanding the fact that an accident has deprived them of a finger or a part of one.

The sense of touch seated in the hand is a determination of the will toward the organ of sense. Touch is active, while other senses are passive. It is something to be understood, something deeper than what is expressed. In the use of the hand, a double sense is exercised. In touch we must not only feel the contact of the object, but we must be sensible of the muscular effort made to reach or grasp it in the fingers. Some nerves are coarsely provided for sensation, while others of finer quality are adapted to more delicate impressions. Each nerve is only susceptible to its peculiar impression. The nerve of the skin is alone capable of giving the sense of contact as the nerve of the eye is alone capable of giving vision. The sensibility of the skin is in constant communication with the things around us and affected by their qualities. It affords us information, which corrects the ideas received from the other organs of sense, and excites our attentions to preserve our bodies from injury. The sensibility of the skin not only serves to give the sense of touch to the surface, but it also guards the parts beneath.

It is interesting to find that when bones, cartilages of the joints or the membranes or ligaments that cover

them are exposed, they may be cut, pricked, or even burned without the patient suffering the slightest pain, since they do not receive previous warning through the skin. The skin is alive to every possible harmful impression likely to be made upon it. The internal parts do possess sensibility, which, however, warns us only of such injuries as might affect those parts directly.

## Hand Sensibility

Sensibility of the hand to the varieties of temperature is of a different endowment. This peculiar attribute is seated in the skin and is consequently limited to the exterior surface. To the skin, cold and heat are distinct sensations; and without such contrasts, we could not continue to enjoy this sense, as variety or contrast in the nervous system is necessary to sensation.

Touch is that peculiar sensibility which gives the consciousness of external matter and makes us acquainted with the hardness, smoothness, roughness, size and form of bodies. The sense of touch is exercised by a combination of the consciousness of muscular action and the sensibility of the proper nerves of touch. The peculiarity of the sense of touch depends upon the exercise of this particular function.

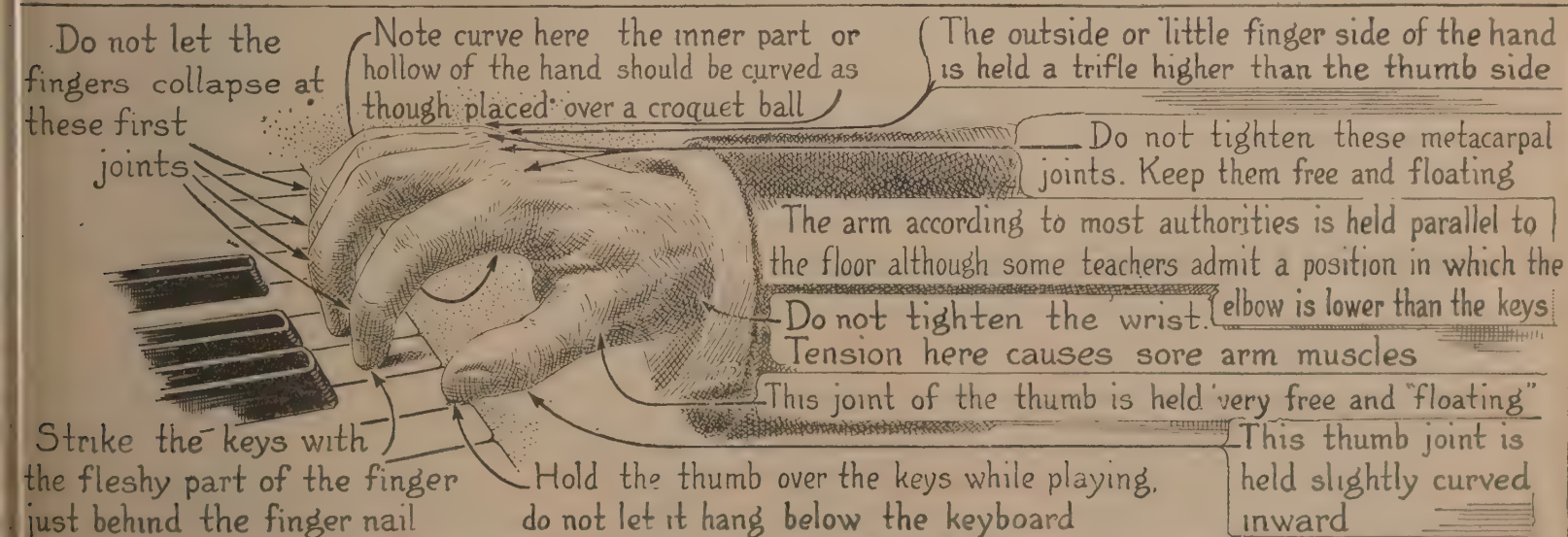
The capacity of the hand to ascertain the distance, size, weight, form, hardness or softness, roughness or smoothness of objects results from its having a compound function, the sensibility of the proper organ of touch being combined with the consciousness of the motion of the arm, hand and fingers.

The motion of the fingers is especially necessary to the sense of touch. They bend or extend, expand or move in every direction, with the advantage of embracing the object, feeling it on all sides, estimating its solidity or resistance when grasped, moving around it, and gliding over its surface so as to feel every asperity and be sensible of every slight vibration.

The violin is perhaps the most wonderful instrument in this respect. It is marvelous what depths of sentiment and emotion the violin in the hands of an artist can bring forth, through the intense sensitiveness of touch.

While the cushions on the ends of the fingers protect them in the powerful action of the hand, they are at the same time used in the organ of touch and receive impressions, without which the delicacy of the nerves would be unavailing. The sensibility of the skin or the sense of touch is as distinct an endowment as the sense of vision.

The perfect exercise of the sense of touch is a combination of the motion of the hand and fingers, the consciousness of the action of the muscles in producing such motion, and the feeling of contact with the object.



## An Ideal Hand Position

The Etude has for years had it in mind to make such a picture as the one to hang in the music teacher's studio—a picture that would at once show all the principal points of hand position as accepted by most teachers throughout the world.

In order to make this picture, scores of books were consulted, numerous experts questioned, and photographs of the hands of many of the foremost virtuosos of the day were minutely examined. The artist has been unusually successful in portraying a very difficult subject.



This consciousness may be termed "muscular sense," making it the sixth sense.

The eye, the most delicate organ of the body, depends on the hand. To follow an object and adjust the muscles of the eye so as to present the axis of vision directly to it as it changes its place, we must be aware of these motions and conscious of their action to direct muscle. It is, therefore, a question whether in being sensible of the conditions of the muscles and capable of directing them with extraordinary minuteness, the sense of the action of the muscles does not enter into our computation of the place of an object.

### The Eye and the Hand

With the significant motions of the eye, the movements of the hand are in harmony. The eye and the hand correspond, and the motions of the eye, combining with the impression on the retina, become the means of measuring and estimating the distance of objects. When we direct our attention to the motions of the eye, we are aware that without the power of directing the eye (motion related to the action of the whole body,) our organs of sense, which so largely contribute to the development of the powers of the hand, would be unexercised.

To relax is to loosen, to make flexible. This is one of the great essentials in the general use of the fingers, hands and arms, and is very necessary when performing upon musical instruments. For example, if in writing, the pen or pencil is held with a tight grip, it will be impossible to write legibly. The overstrained muscles will soon become tired and fatigued. The reason for "tired feeling" after any kind of work, lies in the fact that few people relax their muscles sufficiently.

To give this test, one should sit down and determine to relax every muscle in the body. Then the whole mind should be concentrated upon thorough relaxation. Gradually the muscles, originally tense and rigid, will become loose and relaxed.

### Hand Pain and Its Cause

A rigid holding of the muscles is frequently the cause of pain for which you can find no reason. Some people do not relax totally even while they are asleep, and consequently, they find their muscles sore when they awaken. Many persons use more muscular effort than is required while performing upon musical instruments, especially upon the piano. Students of the piano often suffer from backache that may be traced directly to lack of relaxation. Nearly all beginners strike the key with the whole hand and stiff wrist, whereas only a gentle pressure of the fingers and a quiet relaxed hand, wrist and arm are required.

Expanding and stretching the fingers, hands and arms is a most valuable means of strengthening and loosening the muscles and ligaments. For example, extend the arms their full length away from the body. Stretch them out as forcibly as possible and as far as you can, with fingers extended. Hold them there for a while, then drop them limp at the side and observe the tingling sensation. Every part of the hand and arm must be properly stretched and expanded in order to develop the same.

The contracting of the various muscles of the hand and arm will strengthen the same wonderfully if done in the proper way and if followed by immediate and total relaxation. The muscles in the forearm, for example, can be developed in a very short time by closing the fingers firmly; then all muscles should be contracted and held in a rigid position for a few moments, after which total relaxation should follow.

### Swedish Movements

The rotary (or Swedish) movements of the fingers, hands and arms are of great value in making all the movable bones or joints loose and strong. The bones are moved around from right to left, and vice versa, in the various joints in such a manner that beneficial results are realized in a comparatively short time.

Massaging (rubbing, kneading and pressing) the muscles of the hand and arms are of great value in developing them, as it relieves numbness and promotes better circulation in general. Where one suffers from cold and perspiring hands, massaging is especially beneficial, as it promotes circulation.

The thumb as used in piano playing is of far more importance than many students imagine. Some do not use the thumb from its first finger joint, but use the whole hand instead; this is mostly due to the muscle being weak between the thumb and first finger and the finger not being accustomed to the movement. Proper exercise of the thumb will loosen and strengthen the muscle so that the thumb will move freely.

Sir Charles Bell in his "Anatomy" says: "It is upon the length, strength, free lateral motion and perfect

mobility of the thumb, that the superiority of the human hand depends.

### Suppose You Lost Your Thumb

"The thumb is called 'Pollux' because of its strength, and this strength, being equal to that of all the fingers, is necessary to the perfection of the hand. Without the fleshy ball of the thumb, the power of the fingers would avail nothing; and accordingly the large ball formed by the muscles of the thumb, is the distinguishing character of the human hand. The loss of the thumb would amount almost to the loss of the hand."

The movement of the fourth finger is restricted by the cartilages connecting the muscles, also by the ligaments being tighter and shorter in the fourth finger movement. It is for this reason that the fourth finger cannot be raised up as high or move as freely as the other fingers. It is only by proper exercises in stretching and expanding that this finger may be set comparatively free. It cannot be accomplished by simply moving it up and down.

Since the long tendons of the fingers pass under a sort of band through the wrist into the arm the entire finger movement becomes, in a way, dependent upon the wrist. No one can have a free finger movement with a stiff wrist. The hand must at all times move freely in the wrist, like on a pivot; it may be moved in all directions, up and down, from side to side, and entirely around in a circular manner. Many do not realize the importance of the arm in using their fingers and hand. The movement of the fingers and hands is entirely governed by the muscles in the forearm. By developing the arms through exercise in contraction, relaxation, etc., a decided improvement will be experienced in the movement of the fingers and hands. Octave playing from the wrist (the holding of the hand relaxed while expanded) depends upon the muscles of the arm. Relaxation is a very important factor in all arm movements. Octave playing from the elbow, likewise is controlled by the muscles of the arm.

We cannot fail to recognize the value of a systematic course of exercises as a guide for developing and training the hand to its highest possible efficiency. A trained hand can accomplish easily what an undeveloped one can never attempt. A delicate touch is a developed touch. This is needed in many professions, but is of vital importance to the musician, whose hands convey the melodies his mind conceives and interprets.

### Special Exercises

Every true musician recognizes the importance of a thorough understanding of the anatomy and anatomical action of the fingers, wrists, hands and arms. It is an invaluable asset to his success, and must convince him of the immeasurable value of a systematic training that will develop his talent to the greatest extent. The teacher should explain, and the student fully understand, the reason for all the technical exercises. Cause and effect, as well as conscious control, should be thoroughly mastered. One should learn why certain movements of the fingers, hands and arms are difficult, and how to overcome this difficulty by correct exercises and a thorough knowledge of the anatomy of the hands and arms. It would be just as unreasonable to practice or teach technical exercises without this knowledge as it would be for a physician to practice, or prescribe medicine for his patient without an accurate physiological knowledge of the body.

Everyone practicing technical exercises should know what part of his hand needs training and development. There are seldom any two persons who can be trained in the same manner or by the same exercises. While there are many general difficulties, such as in the fourth finger movement, lack of thumb-control, etc., still almost every pupil must overcome an individual difficulty, such as a weak or stiff wrist, or a lack of finger control. The teacher should show the pupil exactly where the difficulty lies. With the aid of the illustrations, it is advisable to point out to him whether his weakness be of the muscles, joints or fingers. This should be explained so thoroughly that he understands the cause of his difficulty, as well as the purpose of the exercises, and the reason they are indispensable. It will help him to persevere in his work and make it interesting.

### Exercises Adapted to the Performer

Owing to the difference in hands, there are scarcely any two persons who can use the same exercises. Consequently exercises must be given according to individual requirements. Many weary hours are spent at the piano in attempting to overcome some technical difficulty. The monotony of repeating the same phrase or passage, together with the nervous strain of hearing the same notes over and over, have caused many pupils to give up in despair or become nervous wrecks. The object of these

lessons in "Physical Culture" for the fingers, wrists, hands and arms, is to develop the same by means of movements, etc., away from the instrument and make the performer fit to take up the technical difficulties at the instrument and master them in half the time otherwise required. By devoting fifteen minutes of the practice hour to the proper exercises especially adapted to the performer, twice the amount of progress and far more ease in mastering the difficulties will be observed.

The drudgery of technic also often causes a pupil to give up in despair, and at best tries his patience severely. In order to relieve the strain of technical development, the composers and publishers of technic works have presented everything in the most interesting manner. Still it is extremely hard for most pupils to persevere in this branch of development. Many exercises for the fingers cannot be relieved of their monotony; therefore, it is very trying on the nerves to give the fingers the required amount of exercise.

### Neglected Fingers

After numerous tests and a thorough study of the matter it has been found that many exercises intended for the development of certain fingers, really do not reach the source of the difficulty, or require such a great amount of monotonous practice that the pupil will naturally become nervous and discouraged. Take for example the fourth and fifth fingers only. Have you ever stopped to think how these two fingers are naturally and generally neglected? In the general use of the hand, such as taking hold of anything, in carrying objects, in writing, in handling tools—in fact, wherever there is a call for the use of the hand, the thumb, second and third fingers do it all, and the fourth and fifth fingers are hardly used. Now, we expect these unexercised fingers to do as much and more than the other fingers in exercises in technic on instruments like the piano or violin. It is readily seen that these fingers require special assistance, and must be given special exercise for development away from the piano. This will save hours of wearisome practice and hasten the progress, as the exercises are indispensable for the development of the fingers, hands and the arms.

By physical culture exercises, the ligaments connecting the bones of the middle hand among themselves, with the fingers, are extended and stretched, by which these joints, so important in playing on musical instruments, are made flexible. The connecting links between the bones of the middle hand and the wrist are loosened. All the ligaments of the cavity of the hand are made flexible. All the muscles of the hand, and especially those situated between the bones (generally so little exercised), are stirred into activity. Convince yourself of these facts by studying the diagrams of the hand and the parts alluded to—the neglected movement of the middle hand and bones of the wrist, the small, tight ligaments between the knuckles and those of the hand. The wrist, especially, becomes flexible and strong through these exercises. Flexibility, agility and strength can only be acquired by special exercises, in stretching, extending, pressing and training the muscles, ligaments and limbs.

### Beginner's Difficulties

The principal difficulty in playing a musical instrument does not consist in reading music, but in the awkwardness and weakness of the untrained, undeveloped fingers, etc. The fingers cannot respond to the music in a quick and easy manner unless they are properly trained. The rendition of good music is an art which makes the greatest demand on the muscles, etc., of the fingers—moving them up and down and expanding them according to the various requirements of a composition.

The difficulty in beginning technical work on any musical instrument is:

1st.—The muscles, ligaments and tendons of the hands and fingers are least exercised, therefore, the weakness.—They have never received physical culture exercises.

3rd.—The practice at the instrument alone for the purpose of strengthening the weak and neglected muscles and making them flexible is insufficient and often erroneous.

4th.—The transverse ligaments have never been stretched and are therefore, placed under unnatural strain.

As soon as the muscles are properly and gymnastically exercised and the ligaments and tendons stretched the fingers are set at liberty, and are given the freedom of moving freely over the instrument. The more the hand is physically developed, the better the touch becomes. Remember no two persons' hands are alike; therefore everyone has his own, individual difficulties to contend with.



# Common-Sense Arpeggio Study

By CLEMENT ATROBUS HARRIS

A regular technical background should be a part of the equipment of every student. Of course there may be certain gifted individuals who by sheer genius may be able to abstract from a rather haphazard series of pieces all the technic that they feel is necessary for their work, but such individuals are rare. By regular technic is meant systematic two-finger exercises, such as those proposed by Dr. Mason in his famous "Such and Technic;" five-finger exercises such as may be found in "The Little Chhina," Hanon, Herz and other standard books of this type; and then the most

thorough possible drilling in scales and arpeggios. It is difficult to find a great technical authority the world over from Czerny down to Lhevinne, Friedman, Rosenthal or Bachaus, Philipp, Hofmann, Scharwenka, Lamond, Jonas and Carreno, who has not insisted upon this. Solid materials, only, can make a solid structure that will stand the stress of time. Don't experiment with fundamentals. Your building may topple just as you are putting on the roof, if the foundation is insecure. —EDITOR'S NOTE.

Scale and Arpeggio manuals the matter is invariably arranged in what may be called harmonic order; which is to say that the keys proceed by one remove at a time, from no-sharps to seven, and from no-flats to seven. This has the advantage of showing how the chords are constructed in themselves, apart from the peculiarities of any particular instrument. Also, it introduces only one new inflection with each new key; and the order is nearly the same as it would be if the chord construction, relative to the method of fingering, were followed.

## Arpeggios Fingered Alike

However, in the case of arpeggios these advantages are much less marked. Here only three notes of the scale are included in Common Chords and four in Dominant Seventh Chords, and the newest inflection (sharp or flat) does not occur in the former.

Therefore, in addition to the harmonic order, if not a substitution for it, arpeggios should be practiced from the executant's point of view. In other words, those arpeggios should be grouped and practiced in succession which are alike in the number and position of their black notes, irrespective of whether these are sharps or flats.

By noticing that arpeggios which are formed alike are fingered alike, the pupil will learn the principles of fingering, which is vastly better than learning by rote—if, indeed, such a practice can be called learning at all. Moreover, when his pupilage is over the student will have played pieces not only in sharp keys or in flats and proceeding by only one remove; but he also will have to proceed with alacrity from any number of sharps to the next or a quite different number of flats, or vice versa.

## Watch the Construction of the Chords

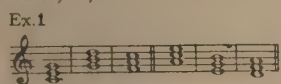
On the other hand the construction of the chords is always obvious to the eye, and enharmonic alterations, that is, whether a black key is a sharp or flat, as has already been said, make no difference.

Here, then, is an arrangement of Common Chord arpeggios according to the number and position of the black keys followed by a similar table of Dominant Seventh Chords. To make the construction clear to the eye, a quarter-note head is used to represent a black key and a whole-note head for a white key.

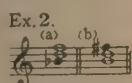
We will now examine some tables which will help to systematize practice, introducing them in the order in which the black keys make their appearance.

## Common Chords

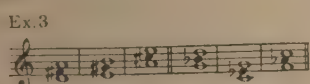
First we notice those which employ only white keys. These are the Major Triads of C, G, and F, and the Minor Triads of A, D, and E.



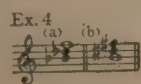
Following these we have with the bottom note black, the triad of B-flat major; and, with the top note black, the triad of B minor.



And after these, the chords with the middle note black, which include D, E and A major, and those of G, C, and F minor.

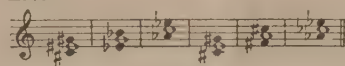


We are now ready for the chords using two black notes. Of these we have, first, the triad of B-flat minor, with the lower two notes black, and the triad of B major with the upper two notes black.



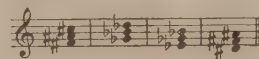
After these we have the chords with the lower and upper notes black, which include the major triads of C-sharp, E-flat and A-flat, and the minor triads of C-sharp, F-sharp and A-flat.

Ex. 5



Of the triads we now have left only the ones of which all notes are black, which are the major triads of F-sharp and G-flat, and the minor triads of D-sharp and E-flat.

Ex. 6



Analysis of the foregoing table reveals something to which it would be almost impossible for the student to attach too much importance,—namely, that those forms of chords which are found with only one black note are all on either B-natural or B-flat. This is because the upper tone of a common chord is a Perfect Fifth from the Root or bottom note (that is, of course, when the chord is in its original position); and, while the Perfect Fifth of every other note is similar to the Root, both notes being natural, sharp or flat, the Perfect Fifth of B-natural is F-sharp and of B-flat it is F. This last is the cause of most exceptions to rules for fingering scales as well as arpeggios.

## Dominant Seventh Chords

The note named in these chords is the root. The Tonic of the Key of which this note is the Dominant is a perfect fifth lower; and the Dominant Seventh Chord is the same for both Major and Minor forms of the same scale. These do not tabulate so readily as the simpler Common Chords.

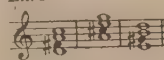
First, the only Dominant Seventh Chord of which all four notes are white is the one on G.

Ex. 7



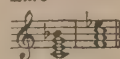
With the second note of the chord black, we have those on D, A, and E,

Ex. 8



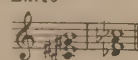
and with the upper note black, we have the chords of C and F.

Ex. 9



We next consider the chords using two black notes and find those with the first and third notes black occurring on D-flat and C-sharp.

Ex. 10



With the first and fourth notes black we have the chord on B-flat.

Ex. 11



Also, with the second and third notes black there is the chord on B.

Ex. 12



## Dominant Seventh Chords with Black Keys

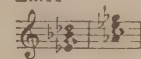
When we come to the Dominant Seventh Chords with three black keys, we first have those with the first, second and third notes black, on F-sharp and G-flat.

Ex. 13



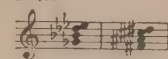
Then there are two with the first, third and fourth notes black, on E-flat and A-flat.

Ex. 14



No Dominant Seventh has all four notes black. The only chord in common use consisting of four black notes is the chord of the added sixth on G-flat and F-sharp, with their inversions.

Ex. 15



## Practice Arpeggios in Order

The arpeggios should of course be practiced in the order in which the keys are named in this classification. Inversions will not be fingered in the same way as the original position of the same chord; but any inversion will be fingered in the same way as the same inversion of any other chord of the same group.

It here may be pointed out that, when a first or second inversion of a Common Chord is played at one octave only, the upper note is played with the fifth finger; but, as the thumb cannot easily be passed under the fifth finger, the fourth is used for the upper note where two or more octaves are played, if the chord begins with a white note.

Ex. 16



If it begins with a black note, though the fourth finger is used, it will be on some note other than the upper one.

## Facts about Bars

THE bar line is the division indicating the beginning or the end of a measure. Why then do we have dotted bars, or bars made up of little dots rather than straight lines? These are merely editorial conveniences which clever arrangers have devised to make certain things clearer. For instance, in five-quarter time, some editors have a way of inserting one of the dotted line bars between the second and third beats, thus indicating that the third beat has a slight accent. This serves to make the rhythm a little easier until the passage can be played without this additional accent. In the Presser Edition of the famous *B. Minor Nocturne* of Chopin, the last measures, which were originally written without bar lines, are indicated with dotted bars so that the student can play them with more ease.

Often the student will find a double-bar in the middle of a measure. This is usually nothing more than the ending of a distinct section of the piece which terminates in the middle of a measure. The Gavotte, for instance, begins normally upon the third beat of a measure of four quarter beats. Therefore, it must end upon the second beat of a measure. It then might be the composer's desire to change the key signature. In doing this he could insert a double bar in the middle of the measure. Usually the bar lines in such cases are much lighter. The heavy bar lines are reserved for the real end of the composition. Schumann in his *Novellettes* uses the double bar when he changes the key in the middle of a measure (See Opus 21, No. 8).



## What is the Best Fingering?

By Hazel Gertrude Kinsella

WHAT is the best fingering? The best fingering is that one which allows the simplest and most reliable means to a smooth and musical performance of the composition in hand. Every passage of every composition should have its own definite fingering, which should be decided upon at the very earliest study of the work. Wrong fingering or irregular, changeable fingering, causes a large portion of the hesitation and uncertainty which often accompanies the playing of students. Good and "comfortable" fingering is an aid to elegance and finesse in piano playing, is of the greatest help in memory work, as right fingers help to get the right notes, is a means by which one phrases well. It gives the player a feeling of confidence and security; economizes time and strength in the daily practice. It is of great assistance in sight-reading; is a means to the acquirement of velocity. All these, and many more reasons may be given why a pupil should adopt a definite fingering for each musical passage and then continue to use it.

Nearly every composition of worth may be had in a standard edition, which, of course, includes finger indications. But sometimes these editions are not obtainable. Also the teacher must always take into consideration the size and shape of the hands of each pupil. Many an edition has been fingered by some one whose hand may be large and broad. Such a fingering will not fit the needs of the unusually small hand. Older and more experienced pupils may suit the fingering to best fit their own hands; but the less advanced student should always have it indicated by the teacher. One might write chapters upon the significance of little, seemingly unimportant things. Many a little thing used as circumstantial evidence has hung a man, or has set him free. Piano students will find correct fingering the "little thing" which will set them free.

It was Philip Emanuel Bach who said—"All facility depends upon fingering." There are several general rules which suggest themselves, the observance of which will sweep away all finger difficulties.

First, the pupil should have indelibly stamped upon his mind, the regular fingering of each major and minor scale, and of each arpeggio—whether of major, minor, or seventh chords. A student will presently begin to recognize in compositions, scale passages, and their apparent identity, as scale of C, scale of E, etc. These will, naturally, be speedily learned, the fingers already knowing their places. The regular fingering of any such scale passage will be used, unless it is otherwise indicated, having been changed for reasons of phrasing, or to allow the stronger fingers some unusual opportunity for melody work, or accent. An example of regular scale fingering in a piece is the *Scherzino* by Moszkowski, in which the scale of F major is constantly used. Many études require rather certain and intimate knowledge of all scale fingerings before they can be completely mastered and effectively played. In the *Fantasia in C*, Op. 15, by Schubert, the left hand plays simply scale and arpeggio passages for several pages.

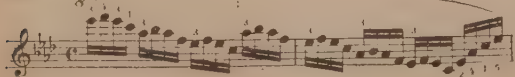
Second, the student should thoroughly master at least one standard fingering for the chromatic runs which so abound in all piano literature. The most usual fingering for such runs is: The third or middle finger on all black keys; the thumb on all white keys, except at E and F, and at B and C, where the second finger will be used, following the thumb and third finger in the order in which it is a part of the hand. This rule applies to both right and left hands.

Third, repeated notes should be played by constantly changing the fingers toward the thumb, as—321, 321, or 4321, 4321.

Fourth, a simple rule for fingering broken chord passages, with reference to the third and fourth fingers is that when the distance to be reached between any of these fingers and the fifth or thumb is more than a third, or when a black key is to be reached, the third finger should generally be used. If the distance is but a third, use the fourth finger; as, right hand, D, F sharp, A, D, would be fingered 1, 2, 3, and 5 (or 1, 2, 3, 1 if continued more than an octave); D, G, B, D, would be fingered 1, 2, 4, 5, (or 1), and so on.

A fifth helpful suggestion is that sequential passages require that each passage should be fingered alike, regardless of black keys. A good example of a sequential passage, or repetition of a melodic pattern, is in the *Etude in A flat* by Wollenhaupt. At the beginning all the figures should be fingered thus:

Ex. 1



Later in the same piece the left hand, in its ascending figure has a sequential passage which would be fingered:

Ex. 2



Finger patterns may also often be useful in the playing of cadenzas, as in the short one in Paderewski's *Minuet in G*, the simplest fingering for which is—(I have inserted division marks not in the printed music, so as to illustrate my use of a finger pattern).—

Ex. 3



Finger patterns may be found in a large per cent of the compositions which a pupil will study.

In the sixth place, recurring passages in the same composition should be played with the same fingering. The musical memory is strengthened by such uniform fingering, for memory of a passage should always include the fingering as well as the melody and notes. In the Chopin *Nocturne in G*, there occur two principal passages which are nearly identical, and which are transposed into various keys in the course of the piece and should have the same finger application in the various transpositions. The right hand figure of measure 3 in the key of G, recurs at measures 9 and 77 in the keys of G flat, at measure 80 in the key of D, and also at measure 126. The other passage differs but a trifle, and occurs at measures 6, 17, 74, and 129 in various keys, and should have the same fingering in all.

In the end the pianist will have to discover the set or pair of fingers which, with his own hands, enable him to get the best results. Nearly everyone has a natural combination, which if not awkward, may be indulged. The other fingers, however, must be systematically drilled, as the work done by any one finger indirectly benefits the unused fingers.

## How to Overcome Nervousness

By Eugenio Pirani

ONE of the most inexplicable psychological phenomena is the laming effect which the performer feels before the public. He would be able to interpret the work of art with technical perfection, with deep expression, with dramatic power, with all delicate shading required, with undaunted dash—but for the presence of a numerous public.

I have known, personally, distinguished players and singers who were paralyzed the moment they had to appear before the audience. Theodore Kullak, one of the greatest pianists of our age, admired by Rubinstein, by Liszt, by Tausig, was not able to play in public without losing control upon his memory and upon his fingers. He commenced his rendition like the grand artist he was, but after a few measures, he made a mess of everything. Adolph Henselt, the great pianist and composer, suffered in still higher degree from this treacherous ailment.

Even Hans von Buelow, the celebrated pianist, was troubled with tremendous nervousness before the public. Little things were liable to endanger the perfection of his rendition. The sight of a lady fanning herself in one of his concerts disturbed him so that he had to stop in the middle of his performance and request the lady to cease the motion with her fan.

It was in Cologne, as Buelow gave a recital in the Concert Hall of the Conservatory, that, during the first number of his program, he discovered sitting in the first row Ferdinand Hiller, the composer, with whom he was in somewhat strained relations. As a matter of fact, Buelow, owing to his excessive irritability, was on bad terms with the most of his fellow musicians. Buelow felt like an evil eye was cast on him. He could not stand it. He left suddenly the stage and returned soon with two robust fellows who turned the piano, so that he had no more to face the hated Hiller.

I remember Benjamino Cesi, a splendid Italian pianist, being seized by violent convulsions, the moment he had to walk on the stage of the Pergola Theatre, on the occasion of the Cristofori historical concerts.

Of course it is the consciousness that hundreds of critical eyes and ears are concentrated upon the performance which disturbs the directing mind and brings the machine out of order.

And still, if you could realize that often but one person listening to you, is possessed of a keener artistic judgment than the hundreds assembled in the audience,

you would not attribute the least importance to number of listeners. If you are able to satisfy or to enthrall the one severe critic, you may as well be sure that you can please the large audience.

That all the trouble is in your imagination is proved by the fact that, if you could be assured that all people are not attentively listening to you, but that their attention is attracted by some unusual happening, say a cat or a dog running through the hall, you would in a moment recover all your wits and render the work faultless and artistically.

It would not be necessary that the public attention really diverted from you. It would be sufficient if you believe it. As a matter of fact it may be that you were deceived in that point. You may have heard or something which, in your judgment, was liable to divert the attention of the public, for instance, the pounding of a hammer of some workman in another part of the building. That was sufficient to free you from the incubus fear and from that moment your rendition became inspired, superb. It was, however, only a mistake on your part. The public did not for a moment leave you out of sight. You were just as attentively watched as before. Only the changed attitude of your mind brought about this wonder.

Another instance. You play or sing before a music upon whose judgment you put a great value. You come excited and do not do your best. Suddenly you discover that he has closed his eyes and you believe him fallen asleep—a rather depressing discovery. However, knowing that he does not hear you any more, you feel relieved and continue to play like a great artist. He has only pretended to sleep and, with closed eyes, listened the more keenly to your performance. What a blessed mistake was yours!

The following instance is also characteristic. You form to make a record for the phonograph. Before the machine is released your production was highly artistic, but, as soon as the machine starts, you feel nervous and do not half as well as you could.

Sometimes a sheer mechanical remedy delivers you from the insidious grip. I had, myself, the most humorous experience. It was on the occasion of my first appearance in St. Petersburg with Alma Webster Powell, renowned singer. Before going out for my first number I felt unusually excited and I was about to say somebody to announce that I felt indisposed and that piano number would be omitted. My partner directly what was the matter with me and, with a sudden inspiration, without saying a word, pinched me in the arm with such superhuman strength that at once I saw all stars of the firmament. I was first incensed at the brutality of the attack, but in the same moment my perplexity had disappeared. I went upon the stage, sat the piano and, thinking only of the severe pain in my arm, I forgot the public and played with perfect ease and indifference, only from time to time meditating some kind of reprisal against the frightfulness of my fair partner. Afterwards I had to own that her merciless pinching was the best service she ever rendered me!

One ought not to forget another point. Every single individual in the audience attributes very little importance to your production. It is only a matter of relaxation, him or even only a pleasant way to ease his digestion. It is indifferent to him if you prove a great or only mediocre artist. Your failure does not affect his reputation, your success does not add a jot to his fame.

This conviction should arouse in you the same indifference concerning his presence. You may be sure that of a hundred listeners ninety-nine would not be able to appreciate your merits or to detect your faults. The whole audience has perhaps not half the value of the friend, the distinguished artist who expressed to you, his delight with your work.

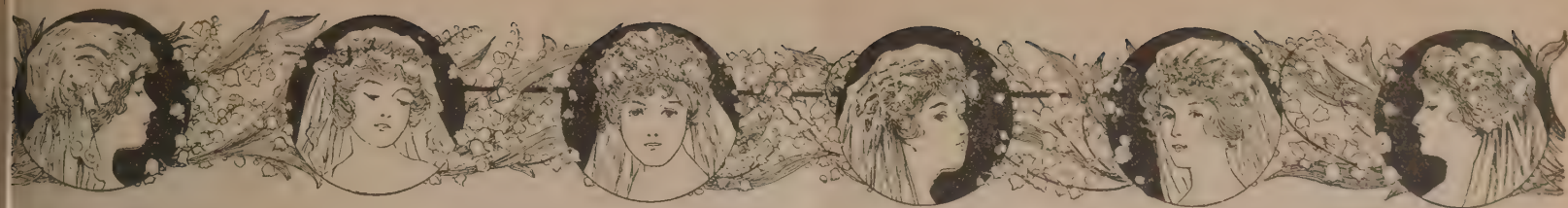
How silly, how childish we may be at times! How easily, with a little logic, could we be freed of one of our worst enemies!

## Musical Joy Within

By M. L. Michaels

BEETHOVEN had to learn to find his musical joy within himself, because of his lamentable deafness. Once he said: "For thee, poor Beethoven, no fortune comes from without. Your joy you must create in the inner world within yourself." Many musicians seem to be separating themselves from the delights of solitary playing. They seem to feel that playing should be an exhibition. Nothing of the sort. Not until you have discovered what fun it is to take a book of music in your arm chair and read it as you would a novel, conjuring timbres more beautiful than any you or any other mortal can reproduce, can you reach the real heights of musical joy.





## “Here Comes the Bride”

A Junetime Story of the Great Wedding Music of Yesterday and To-day for the Church and for the Home

By EDWIN HALL PIERCE

JUNE being the most popular month for weddings, about as time countless prospective brides must be considering all the delightful little details of an important ceremony in which they are to play a leading part.

Probably about ninety-nine in every hundred, in spite of a slight, but growing tendency to strike out in new paths, will decide to have the *Bridal Chorus*, from Wagner's "Lohengrin," and the *Wedding March* from Mendelssohn's "Midsummer Night's Dream," used as music before and after the ceremony, respectively.

Several little problems in the culture history of the human race, though not of any overwhelming importance by way or another, furnish a fertile field for interesting speculation. For instance, how did the ancient Greeks and Romans manage their cooking, when sugar was not yet invented? How could men ever manage to light their pipes on horseback (as they are represented in some old novels as "doing"), before the days of friction matches? How were formal weddings conducted before the year 1850, which was about the time the two marches above mentioned came into use?

In a volume of old marches (German, French and English), there is practically nothing that even purports to be a wedding march. There are a few fine funeral marches, by Handel, Beethoven and others, a few marches of a solemn priestly character, from Glück and from Mozart; but the most are military marches, pure and simple, and that of a very empty and threadbare sort—far inferior to our own Sousa. Anything uniting tenderness with a stately, but modest pride, as does the "Lohengrin" march, or filled with triumphant joy, like the Mendelssohn march, was simply not to be found; so it is not to be wondered that these two marches, when they appeared, were so quickly and universally adopted as filling a long-felt need.

### Two Famous Marches

Perhaps it will be interesting to observe what we happen to know of the origin of these two marches, and we will begin with the Mendelssohn, as slightly the older. Shakespeare's plays have long been immensely popular with the German public, owing partly to the fact of excellent translations into modern German; whereas, in their original form, their English is now so old that many words and expressions have become unintelligible to English-speaking people, other than the learned. Mendelssohn, at the early age of seventeen, attended many performances of Shakespeare, and wrote his very fine *Prelude to Midsummer Night's Dream*; but besides an overture, there are numerous places in the play which call for special incidental music, and seventeen years later, in 1843, at the command of the King of Prussia, he completed the task already begun, by adding some dozen or so other pieces including the famous *Wedding March*. It is quite a long march, by the way, and is all well worth hearing; but the majority of the people who listen to it at weddings never hear more than the first few strains, owing to its being cut short by the exit, or in some cases the entrance, of the bridal party.

The "Lohengrin" number is from Wagner's opera of that name, first performed at Weimar, in 1850, under Liszt's direction, while Wagner was in exile abroad because of his revolutionary activities. It had been composed several years previously. In the opera this is a chorus sung by the bridesmaids, and is a beautifully light and graceful little piece. Occasionally we hear organists who have an entirely wrong understanding of it and play it fortissimo, in a noisy and grandiose manner; others, again, keep it properly graceful and tender, but fail to make it crisply rhythmic as they should. The story of the opera runs as follows:—Elsa, princess of Brabant, has reason to mourn the loss of her brother, who has mysteriously disappeared, and she is overwhelmed by a false accusation of witchcraft. According to the mediaeval custom, her trial is to take the form of a duel between two knights; but she knows of no champion

ready to fight for her. The night before the trial, in a dream, she sees her destined champion, coming in a boat drawn by a swan. This dream comes true when the knight, *Lohengrin*, so appears, at just the critical moment when her hopes seemed vain, and he vanquishes his opponent, *Telramund*. In accordance with her previous intentions she marries *Lohengrin*, although he is unknown and refuses to give any account of himself. Immediately after their marriage, enemies begin attempting to poison her mind against him, and despite his warnings, she plies him with inquiries as to his origin and home. At length, overcome by her entreaties, he reveals his secret. He is a Knight of the Holy Grail; and it is the nature of his vow that wherever he appears on any knightly errand he must remain unknown; otherwise he must depart at once from those who have learned his secret. Accordingly he bids farewell forever to poor, remorseful *Elsa*, but makes some amends by restoring to her, just before he departs, her lost brother, who, under enchantment, has been none other than the swan which drew *Lohengrin's* boat hither, but who now resumes his proper human form.

The play is very evidently an allegory, hinting that perfect trust is one most necessary condition for enduring love. Not a bad thing for a bride to remind herself.

### Planning Wedding Music

Nearly all organists, and occasionally also pianists and other musicians, have occasion from time to time to give thought to the proper planning of wedding music. No fixed set of principles can hold good in all cases, because the wedding ceremony is itself regarded in such a different light by different types of people; and it should be the musician's aim to furnish such music as will agree with the character of the occasion, even when they have allowed him a free hand in the matter. To some, it is a solemn, though joyful, religious ceremony; to others, a brilliant social function; to others, merely a civil contract. The last-named we may dismiss with few words, as they need no music, merely going before a justice of the peace, or at least a minister, with little ceremony; but between the other two classes a distinction should be drawn.

When a wedding is held in a church, it is at least supposed to be a religious ceremony; and nothing should be permitted in the line of music, either vocal or instrumental, which would be out of keeping with a sacred edifice. The Roman Catholics already have this matter pretty well standardized on a correct basis, so that any remarks of mine would be superfluous; but I will say a few words in regard to the Episcopal Church, in which, of all the Protestant churches, the wedding service is of the most dignified and religious character. Where the help of a choir is available, there are several hymns (in the standard hymnal) specially provided for the occasion—the favorites being *O Perfect Love* and *The Voice That Breathed O'er Eden*. There are also, although the choice is somewhat limited, anthems of a suitable character, which may be found by searching publishers' lists, especially those from the press of Novello or H. W. Gray. There is a custom recognized, though far too rarely practiced, of following the wedding ceremony with the Communion Service, at which the bridal couple make their communion. Where this is done, any one of the numerous briefer musical settings of the ritual may be used.

To go back a little:—Some quarter or even half of an hour before the time set for the ceremony it is quite customary for the organist to begin to play while the guests are assembling. A great quantity of organ music is suitable for this purpose, and only a few pieces are mentioned—such as Dubois' *Cantilene Nuptiale*; Jensen's *Bridal Song*; Wolstenholme's *The Question and The Answer*; Borowski's *Adoration*. The *March from Tannhäuser* is another splendid piece for this purpose, only it should not come immediately before the real "wedding

march," as it might cause confusion, or if not that, would result in a slight lack of contrast.

Very often the bride, especially if herself musical, will have a choice of pieces and will furnish the organist beforehand with a list of what she wishes played. In most cases she will show good judgment, but sometimes she will set her heart on some trifling little sentimental ballad, endeared to her perhaps for personal reasons, or on some piece which it is impossible to render effectively as organ music, though otherwise unobjectionable.

The introduction of any secular sentimental song, either sung, or played on the organ, is wholly out of character in a church wedding, but (to those who like that sort of thing) is not so bad at a home wedding. The writer has played at several home weddings where, before the ceremony, interspersed with piano pieces of a light and cheerful character, a vocalist sang several secular songs, the selections being often the choice of the bride. On another occasion, a trio combination, consisting of violin, 'cello and piano, was used with great satisfaction. There is a vast amount of beautiful music composed specially for that combination, not to mention numerous "arrangements," both classical and popular. The string quartet—two violins, viola and 'cello—is another beautiful form of music; but its repertoire is less extensive and it does not take so kindly to "arrangements." By adding a double-bass, however, to string quartet, a great deal of orchestral music becomes available for use, and this combination is very desirable where a piano is not convenient.

It is a matter for devout thanksgiving that in these days of "jazz" we do not as yet find it in connection with wedding ceremonies. Perhaps I ought to "rap on wood" when I say this, however.

### Formal Weddings

Formal weddings, either "home" or "church," are usually rehearsed, and particular attention is given to the matter of the wedding march, with its appropriate music. Of course it must begin at just the right time, and some signal is agreed upon with the organist. The organist is also expected to hit upon just the right tempo for the marching, and to come to a close just when the wedding party reaches the place where it is to stand—not an easy thing to do, without some musical butchery. In many cases it will be found much easier (supposing the line of march is short) to take a strain or two of the music and repeat it over and over again, rather than to attempt to play through the whole march. In case they wish the music lively but the pace dignified, then play a 4/4 march at a rapid tempo and have them take only two steps in a measure instead of four. These directions are given because organists must suit their patrons. Personally, I think far too great importance is placed on the matter of marching—a wedding procession is neither a military drill nor a form of ballet-dance: it is sufficient if the wedding party simply proceeds in an orderly manner from the place where it starts to the place where it is going, without giving thought to feet and legs.

\* \* \*

As intimated in the opening paragraphs, in spite of the almost universal vogue of certain excellent but perhaps rather too hackneyed marches, there is occasionally a call for something more novel. This call has come so seldom, in the writer's own case, that his experience is less wide than he could desire. However, he is able to name a few pieces which can be used on occasion where variety is an object. Grieg's *Norwegian Bridal Procession* is one, though much better for piano than for organ. Gounod's *Marche Romaine* is another. The *Bridesmaids' Chorus* from Weber's "Freischütz" would be a lovely number, sung before a wedding by a chorus of girls, while, for a large mixed chorus, where such happens to be available, what could be finer and more appropriate than the *Bridal Chorus* from Cowen's "Rose Maiden"?



That sudden access of patriotic self-consciousness which was noticeable from the time that America first entered the late war, had, as one of its manifestations, a tendency to encourage the use of American music. This was most commendable, but unfortunately, as a certain prominent critic (Dr. Sonneck, I believe) has expressed it, it does not always follow that because a person is a good American and a composer he is a good American composer. However, we really do have a number of American composers whose works are of sufficient excellence to be recommended, without the need of any chauvinistic boosting. For instance, there are excellent wedding marches by H. Englemann, R. deKoven and John Philip Sousa. The Englemann number is strong and dignified, and not difficult: it is published for piano, but could be easily adapted for organ. The deKoven composition is published in both piano and organ arrangements, and is quite tuneful. The Sousa number is to be had for piano solo (also in a "concert edition" for piano solo), for piano four hands, and for organ. The organ arrangement demands a good player. Curiously enough, although a joyous and brilliant piece, it has none of the singable or whistlable quality of his well-known military marches, but almost the breadth and content of a symphony movement.

Among songs suitable for a soloist at a home wedding (as we have already spoken rather against their employment at a church ceremony) are *O Perfect Love*, Burleigh; *I Love You Truly*, Bond; *At Dawning*, Cadman; *The Year's at the Spring*, Beach.

For music to be played while the guests are assembling, the variety is almost unlimited. We have space to mention only Nevin's beautiful suite of four pieces under the title of *A Day in Venice*, which may be had either for piano or in an excellent arrangement for organ. The third of these pieces, *Venetian Love Song*, is a special favorite.

A most convenient collection for organists is the book entitled *Wedding and Funeral Music*, edited by E. A. Kraft. This contains, besides the familiar Wagner and Mendelssohn marches, several others less familiar; also a variety of music suitable for playing while the guests are assembling. It does not, however, include the marches by Englemann, deKoven or Sousa, to which we have alluded above. These may, of course, be obtained in sheet-music form.

#### Music During the Ceremony

There is one little detail yet to be mentioned. At some church weddings the organist is desired to continue playing during the entire actual ceremony, furnishing an almost inaudible background of soft music. If the organ has a stop or stops sufficiently soft, the effect may be very pleasing; but if not extremely well managed, there is danger of the musical tone appearing intrusive. If any doubt is felt it is best to try it out at the rehearsal and then let the persons concerned decide whether or not they wish it. The effect is best if the organist is one who has a gift at improvising, and takes for his theme some one or more strains from music he has already been playing—not, however the wedding march, but something of a more subdued and quiet character. Where a piano is used it is almost impossible to keep the tone soft enough for the desired background, hence it is best to confine this effect to organ music exclusively.

In the course of preparing this article, the writer consulted a number of other organists, in order to compare notes and extend his field of information, but for the most part found their repertoire of wedding music to be much like his own. At the last moment, however, a letter arrived from Harold W. Thompson, of Albany, dean of the Eastern New York Chapter of the American Guild of Organists, which contains so many valuable suggestions that, with his permission, we shall transcribe it almost entire. He says:

"Whenever matters are left to my own discretion, I use one of Elgar's *Pomp and Circumstance* marches for the march out; either the familiar one in D, or the one in G. My favorite vocal number for weddings is Schubert's *Du bist die Ruh* (in English translation, of course). I had this at my own wedding. It seems to me the finest of love songs. It always seems to please.

"For the ceremony itself I usually play very softly some appropriate romantic composition while the service is going on—for instance, the middle section of Grieg's *Bridal Procession*—very nice on a soft "string." Before the service I always play fifteen or twenty minutes. Elgar's *Chanson de Matin* (organ arrangement in Novello Edition is joyful and also romantic. The first number in Lemare's *Arcadian Idyll*, goes well; it is dainty and pretty. Oliver King has a *Wedding Suite*, all pretty good; there is also a *Wedding Suite* by Dubois.


Appropriate numbers by American composers are Woodman's *Epithalamium*, loud and joyful, and Matthews' *Epithalamium* (Schirmer Edition). In Barnes' new *Organist's Guide* (Schirmer), you will find a number of things for organ at weddings. Some joyful little dance numbers are appropriate. For instance, there is the delightful little *Forlane*, by Aubert, in Dickinson's *Historical Recital Series* (Gray).

"You probably have in your library innumerable *Idyls*; for example, Noble's delightful little *Elizabethan Idyl* (J. Fischer). Then there are a host of joyful pieces: Webbe's *Ecstasy* (Gray), Cole's *Rhapsody* (Schmidt), Seth Bingham's *Roulade* (Gray), occur to me at once as attractive—these three happen to be not particularly easy.

"If you can get extra instruments, there are a host of things. For example, H. A. Matthews' *Romance* (Schirmer) and Dickinson's *Exaltation*, for organ, violin, cello and harp. Or use romantic trios like Ganne's *Extase*, and Widor's *Romance*; both of these are in Carl Fischer's *Artist Trios* volume."

### How Long Shall I Hold the Pause?

By Charles Y. Cattell

"WHEN I find this sign  over a note, how long shall I hold it?"

"Properly speaking there is one general rule. Hold the note or the rest twice as long as its indicated time value, when it has a Hold or Pause sign over it."

"Yes, but do I hold the notes in both hands equally long?"

"The answer here is "no," unless there is a hold in both the treble and in the bass. Careless editors sometimes fail to put the hold in both places, but it should be there if both parts are to be held."

"But," inquires Miss Inquisitive, "what if I come across a passage like this where the notes are of unequal value in the right hand and in the left hand?"



"The only sensible solution is to prolong the last half of the measure artistically something after the fashion of Example 2. In this way the length of each note in the left hand is doubled. If this is done mechanically it will be abominable. The hold is thus merely suggestive."



"Here is a hold over a double bar. What shall I do with that?"

"If a pause appears over a double bar, either at the end of a complete measure or in any part of the measure, pause for a time equal to the measure or part of the measure which immediately precedes the double bar."

### That First Lesson Again

By Hope Waters

WHEN starting children in music, often there is a period during which the pupil "wakes up" as to why he is taking music lessons.

To begin with, it is better to start slowly and work gradually up from one lesson to the next. Nothing is ever gained by crowding and pushing the child or by giving too hard or too long lessons for practice. One exercise learned well is worth more by far than an entire page carelessly played.

The first lesson should usually consist of teaching the pupil the different notes of the scale of C. Middle C should be located and then other C's, D's and so on should be found on the keyboard. Then these notes should be found on the music page and special attention called to lines and spaces.

Later the pupil may learn to spell such words as he can from the scale of C; such as g-a-b, gab; c-a-b, cab; g-e-e, gee. Children enjoy this spelling game and it helps to make the lesson interesting.

## A Musical History Intelligence Test

### Questions on the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETUDE will present during ensuing months a series of questions similar to the following. They may be used by the student for a home self-help quiz. They may be used by the teacher for a "musical spelling bee" club meeting, the idea being to drop each student from the line when failing to give a correct answer and to see which student can stand up longest under a fire of questions. Or they may be used by the private teacher, with the individual pupil, for special auxiliary work. The answers to this set of questions will appear in THE ETUDE for next month.—Editor of THE ETUDE.]

#### Series No. II

- 1—Who composed *The Huguenots*?
- 2—Who composed the very famous *Jewel Song*?
- 3—Who taught Marie Antoinette to sing?
- 4—Who composed *Lucia*?
- 5—What great pianoforte teacher was born in Vienna 1791?
- 6—Who composed *The Passion of St. Matthew*?
- 7—Who composed *Werther*, an opera?
- 8—What composer wrote the *Columbian Ode* for the dedication of the World's Fair, Chicago?
- 9—Who composed *Narcissus*?
- 10—Who composed a pianoforte piece, *To a Willow Rose*?
- 11—Who composed *H. M. S. Pinafore*?
- 12—Who was one of the great composers of waltz music?
- 13—Who composed *Madame Butterfly*?
- 14—What English composer was knighted in 1904?
- 15—Who taught John Field, the composer?
- 16—Who composed *Trauerlei*?
- 17—Who composed the *Pathetic Symphony*?
- 18—Who composed the *Beatitudes*?
- 19—Who perfected the violin model?
- 20—Who appeared before the public as a pianist for 60 years?
- 21—What musician was a torch-bearer at Beethoven's funeral?
- 22—Who composed the *Invitation to the Dance*?
- 23—Who composed a very familiar *Humoresque*?
- 24—What Polish composer has written a very popular Minuet?
- 25—Who composed the *Peer Gynt* music?
- 26—Who composed a set of well-known Hungarian dances?
- 27—Who composed nine famous symphonies?
- 28—Who composed the *Magic Flute*?
- 29—What musician was born the same year as George Washington, 1732?
- 30—What German-born musician is buried in Westminster Abbey?
- 31—What little boy took a hammer and tried to break his spinet because he could not find a major triad?
- 32—Whose "Habanera" made Emma Calvé famous?
- 33—Who composed *Parsifal*?
- 34—What Russian pianist founded the Russian Musical Society in 1861?
- 35—What Italian composer wrote 20 operas in eight years?
- 36—Who composed the opera *Electra*?
- 37—Who wrote a noted book of *Twenty-four Preludes*?

#### Answers to Series I

- 1—C. M. Loeffler, 2—F. S. Converse, 3—Puccini, 4—Edward Elgar, 5—Paderewski, 6—Bizet, 7—Arthur Foote, 8—Massenet, 9—Ethelbert Nevin, 10—MacDowell, 11—Sullivan, 12—Johann Strauss, 13—Stradivarius, 14—Wolfgang, 15—Verdi, 16—Tartini, 17—Scazzatti, 18—Anton Rubinstein, 19—Rossini, 20—Richard Strauss, 21—Paganini, 22—Liszt, 23—Gounod, 24—Debussy, 25—Gluck, 26—Donizetti, 27—Corelli, 28—Clementi, 29—Tschaikowsky, 30—Dvořák, 31—Greig, 32—Brahms, 33—Wagner, 34—Chopin, 35—Schumann, 36—Mendelssohn, 37—Schubert, 38—Beethoven, 39—Mozart, 40—Haydn, 41—Handel, 42—Bach.

Teachers everywhere have learned that THE ETUDE MUSIC MAGAZINE coöperates with them in the difficult matter of keeping up the interest of the student during the Summer. Our Summer issues will be especially fine in the presentation of fresh, interesting, readable material and charming pieces, just the thing to bridge the torrid season in a delightful musical manner, keeping the music lover keen to begin the work in the fall with renewed vigor.



# THE PUBLIC SCHOOLS AND MUSIC EDUCATION

## Testing the Musical Intelligence of Children in School

By PROF. CHARLES H. FARNSWORTH

Teachers' College, Columbia University, N. Y.

"The Etude" has long been conscious of the growing importance of Public School Music in America. Only inadequate space has prevented us from giving it more consideration in these columns in the past. Every day the work of the private music teachers and the individ-

ual success of the pupil becomes more and more closely linked with that of the musical work being done in the schools. Therefore, "The Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America.

A common sense question would naturally arise in the minds of most persons concerning testing the musical intelligence of children. They would say, "Why test? Send the child to a good teacher, and he will as far as any particular pupil goes be able to find out what he can do, and how to cultivate the ability he has," and if a person reading this title is familiar with what is going on in schools, colleges, and even, to a considerable extent, in business, he would perhaps say, "Isn't this question of testing rather a fad that everyone is talking about just now, and which will be dropped for some other fad in a few months?"

It is the purpose of this article to show that while testing may be treated as a fad by superficial people, the principle underlying it is one of the most important and practical in everyday life, whether in education or business. Especially so, in music; for in this subject parents and pupils do not have the protection of standardized institutions to the extent that exists in most lines of study. The work is largely done privately, and at the same time, there are not those legal requirements that protect the public as in law, medicine and many other professions. The major portion of the advice accepted is necessarily an interested one; for, however honest and upright the teacher may be, his desire would tend to affect his judgment. The thing most often neglected in deciding the questions of music study is the nature and extent of musical capacity the pupil has to start with.

### Capacity at the Start

To illustrate: A young person sees some friend play or sing effectively. He not only likes to hear the music his person produces, but he realizes that the skill to produce it gives the performer a certain attractiveness, especially from a social standpoint. People like to have him come to their gatherings, and to have him as a friend because of the delightful way in which he can entertain them. Naturally, the listener says, "Why can't I, by practicing like him, possess the same fine accomplishment?" The same person might go a step farther and say, "Now, this friend of mine goes to Mr. Smith for lessons. He must be a fine teacher, because my friend plays so well. The thing for me to do is to take lessons from him, also." Then, naturally, he will imagine himself as having taken lessons for a few years. He sees himself producing beautiful music, and he is the center of an admiring circle. He is thrilled at the prospect, and he urges his parents to allow him to take lessons.

It makes no difference, for the purpose of our illustration, whether these three situations come to the pupil, or appear to the parents. The latter may be the way it more often happens. In either case, there is a process of reasoning from experience, but with this grave omission: the one who is going to succeed equally well must have similar talent, or musical equipment, to start with, or the same result will not take place. For, what the friend has accomplished that so attracts the observer that he wants to do likewise, is due not only to musical education and practice, but also to capacities with which he is born as well. Some modern investigators value his natural equipment as worth at least fifty per cent towards the attainment of the final result. So, if the friend, whose example has stimulated the pupil, or suggested the idea of music lessons to the parent, is twenty-five per cent better born musically than the one who wishes to imitate him, the latter, even by putting forth the same effort, is twenty-five percent worse off. This is not all; for as time goes on, the one who has the larger amount of natural ability will gain so much faster that at the end of a few years' study the actual difference in the accomplishment of the two will be even greater than it was in the beginning.

Measuring the musical intelligence of children, then, is not merely finding out what a particular child can do in the way that any good teacher can do for himself, but it is discovering with reference to a standard, independent of any teacher, whether the particular Mary or John has average musical ability, and so is justified in spending an average amount of time and money in cultivating it; or if this one has especial musical ability and would be justified in investing a large amount of time and money; or if his ability is so far below average that it would be much better for him not to try to become a musical producer, with the idea of pleasing himself or others with his playing or singing but rather to work



PROF. CHARLES H. FARNSWORTH

toward becoming a musical appreciator, so that, however low his power of production may be, he still will have the capacity to enjoy what he hears. In other words, not keeping anyone from music study, but adjusting the study to the real need of the pupil. When we realize that all over the country pupils and parents have to decide such complex questions, upon the decisions of which hundreds of dollars, as well as years of practice are expended, the ability to find out fairly accurately what one's natural capacity is would seem to be one of the most practical questions that the music-loving public should consider.

The question will now be raised, "What are the signs that indicate such capacity?" Before mentioning some, let us consider our attitude towards tests. If you want to know how slow or fast water is flowing, all you need to do is to throw something in that will float, it makes no difference what, and watch what happens. Not what we throw in, but what the water does with it is the thing to notice. In other words, things that indicate musicalness may themselves be utterly unmusical, or most trivial in nature; and yet through some association be very valuable in indicating the things we wish to know.

So in trying to find out the natural musical capacity of an individual, things can be taken that in themselves mean little; but if we can get them in certain combinations, and are able to measure how strong or how weak

they are, we have a way of judging what are probably the natural capacities of the individual. This does not mean, however, that one who after measurement shows the proper marks is necessarily a successful musician. Far from that; for it very often happens that a person with unusual natural ability may in childhood be so lacking in any musical stimulus that the capacity has not developed as it normally should, and owing to the lack of use of his powers, may even have lost in ability to improve. The reverse might also happen. A person without particular natural capacity may, because of unusually favorable childhood environment, make such effective use of what powers he has that he surpasses what the natural indications of his capacity would seem to suggest. We must make allowances for such differences. At the same time, sufficient investigation and study of the relation of inheritance to training has been made to show that even a slight advantage in inheritance gives an increasing advantage to the one who possesses it, under favorable opportunities for study. Under the ordinary conditions of life we are safe in saying that everybody is justified, without reference to talent, in improving his capacity for music, but the time and money put into such an improvement should vary according to the capacity possessed.

### Grape-Arbors and Sky-Scrapers

The author remembers once looking down into a huge pit over which now stands the Woolworth Building with its summit seven hundred feet above the side-walk. For weeks men were boring down into the earth to lay foundations deep and strong enough to hold the towering structure. It stands to reason that if a man were only going to put up a grape-arbor, he would not spend time and money digging foundations that would be necessary for a Woolworth Building. Variations in musical talent are as great as the foundations necessary for the above illustrations, and parents and pupils should consider it the most practical question for them to decide when starting music lessons as to just what the natural talent of the student would justify. For the student's interest may, after all, be largely due to vanity or a desire to show off, while the teacher's is that of gain. How many pathetic cases there are of years of practice and thousands of dollars spent with almost nothing to show as a result! It is vain to say that discipline and culture have resulted. Discipline and culture can result from doing any worth-while thing, and if there is no other product of the work, one would have to admit that there was a serious waste in what was done.

Let us now consider some of the ways of finding out the favorable conditions for music study. The most complete working out of such tests has been carried on by Professor Seashore of the University of Iowa, though the problem is still a very live one and many are working on it. Professor Seashore has had some tests put on phonograph records so that they can be given very easily, and yet have this value, that they indicate more or less accurately the inherited capacity for tonal perception, not musical itself, but possessed in large amount by those who are musical, and are thus a good indication of what we wish to know. One of these tests is called, "The Pitch Test." It consists of two hundred questions, each presenting two different pitches to the hearer, those widest apart less than a half tone, and those nearest together so small that the keenest ear will have difficulty in noticing the difference. All that the listener has to do when tested is to notice when he hears the two whether the second is higher or lower than the first.

It will be seen that such a test has little to do with music. Its very unmusicalness is its value; for, if it were a musical test, those who had studied and had musical experience would far surpass those that had not



had such opportunities; and the object of the test is to find out what equipment a person is born with, and not what he has received as a result of training and favorable musical opportunities. This test is like throwing the straw into the current to see how the current is flowing. It is in itself worth nothing, but it does show that the one who can answer most of the two hundred questions rightly has a keen hearing organ. Of course, it takes a great deal more to make a musician, but on the other hand, a musician who does not hear very accurately is handicapped to start with. Hence the value of such a test.

Take another of these tests. Its object is to find out whether a person can tell which of two tones is a little louder or a little softer. Again two hundred variations of two tones are given, starting with differences that are more or less apparent to an average hearer, and going on to distinctions that are so slight that only one whose hearing is very keen can tell the difference. This test does not give anything that is musical either, but one can readily see that a person who is extremely sensitive to differences in intensity of tone would have the advantage musically over one who is not.

Let us take one more illustration and consider a test given to find out whether a person has a keen sense of time durations. The test consists of hearing three clicks, and the problem is to know whether the time that is occupied between the second and third click is shorter or longer than that between the first and second. Again the first questions are very easy, so that any person would instantly notice that the third click followed the second in less or more time than the second followed the first. But before the two hundred questions are completed, these three clicks indicate time durations so nearly alike that only one with a very keen sense of time value would be able to answer correctly. Again we have a test which has nothing to do with music as such; but the capacity indicated by the person who can answer most of the two hundred questions correctly would be of fundamental importance to one who is constantly playing or singing tones of different time durations.

#### Aristocrats and Plebeians

Now, if we should give these three tests to a person and find that he stood very high in all of them, we might still not know just what it meant. But if we were to give these tests to two thousand people of average musical ability, and we should find out what per cent of this number answered fifty, sixty or seventy per cent right, and so on, we should have a scale based on the experience of these two thousand people, so that we could tell where on such a scale a person getting ninety, for instance, would stand with reference to these particular capacities. Remember, to hear keenly does not necessarily imply that the person is musical, but merely that he starts with favorable rather than unfavorable conditions.

The question will naturally arise, "Is there such a real difference in individuals that training and education cannot make good?" It seems so unjust and undemocratic in a country whose constitution says, "All men are born free and equal," to come out so unblushingly with an implication that some are born aristocrats, with reference to their capacity to feel beauty, while others are born more or less plebeians in their ability to make the nice distinctions upon which such fine appreciations depend. We would all like it much better if everyone were born equal in talent to make up for the tremendous difference we are born with in reference to opportunity.

While talent with which any one person is born is fixed, the same person's opportunities may vary according to the conditions he meets. We can fritter our capacity away or make a great deal out of it. It is in this that the importance of measuring the musical intelligence of a person lies, and in so doing we find out the foundations upon which favorable opportunities may build. It would certainly be very unfortunate not to give exceptional talent exceptional opportunity; and it would be equally unfortunate to attempt to make one with mediocre ability in any line an exceptional artist in that direction. While everyone will grant the truth of the above statement, to carry it out in practice is not so simple a question as the measurement of talent in one direction might imply. For success depends not on one line of capacity, but on a number, and the way these various talents are combined determines the kind of success. But this is not all. There is another and very important influence that enters into the problem. For the lack of a more definite word, we might call it a "spiritual" one. Some people have an intense desire to do or accomplish along certain lines that makes them willing to put forth every effort and make the utmost sacrifices. This desire may be awakened at any time,

sometimes resembling a conversion, stimulated by the influence of some unusual inspiration.

To illustrate how combinations of capacities affect success: A person may have only average musical ability, but inherit a very remarkable vocal apparatus with especial capacity for its control. Such a person would probably become, under favorable conditions, a very prominent singer; while another person with the same musical talent, but with exceptional motor control of his hands, would produce a fine violinist or pianist. On the other hand, a person might have exceptional musical ability, and be unable to produce music as an executant in any line. Yet he might become an excellent composer or critic. So with the combinations of capacities needed to make a fine teacher. High musical capacity will always give an advantage, but even with average ability a person might inherit such keen mental endowments, as imagination and power of verbal expression, that he would make an exceptional teacher, far beyond what just the musical capacity might justify. Again, how often a prominent teacher is largely prominent because his ordinary attainments in music are combined with unusual business ability. He knows how to organize his work and to bring it before the public so that he gets attention; and his success is oftentimes far greater than that of others who may, from a purely musical point of view, be his superiors.

It will thus be seen that the measurement of musical capacity is by no means the only question in the problem. All we can say is that a person with low musical capacity might make a passing success of some types of music work, if he had high powers in other directions, but not as great a success as he would if his musical capacity were also high. On the other hand, one might have exceptional musical talent, but combined with it such unfortunate traits as to make failure inevitable. We see, then, that "testing the musical intelligence of children" is not a complete solution of the problem, but merely a step taken in a more intelligent way for accomplishing what common sense is always trying to do—to fit the individual's training to his capacities.

## Signs of Touch

By Alfredo Trinchieri

Dots as the sign of *staccato* were first used in the compositions of Couperin, Johann Sebastian Bach and Rameau. By a dot or an upright stroke J. C. Bach indicated degrees of *staccato* but left no record as to his exact meanings of them. The curved line as a sign of *legato* made its appearance early in the eighteenth century. Mozart was the first to use *staccato* and *legato* in combination.

The nineteenth century saw an enormous increase in the use of signs of expression. The rapid growth of the emotional element of music, together with the wonderful improvements in instrument manufacture, and especially of the pianoforte, are largely responsible for this.

## Don't Be a Musical Kill Joy

By C. W. Clay

LAST week a very superior pupil told me for the hundredth time how she hated Jazz. At first I used to think that she was doing this to get my sympathy because she knew that I detested inferior music. Then one day I played an exceedingly good piece of music in syncopated rhythm and she again asserted that she did not like it because it was Jazz.

This likewise seemed to me a pose until I found out that she had a more or less lugubrious outlook on life and seemed irritated when others were having a good time. It taught me a lesson. When others are getting wholesome pleasure from music and not harming anyone why is not that music good for the person who is producing it?

The worst thing about Jazz is its connection with harmful things and the possibility of its lack of musical grammar. But, on the other hand, some very fine people have horrible grammar and yet survive and are happy. Don't make the mistake of not liking music because it makes some one else gleeful. Macauley used to say, "The Puritans hated bear-baiting not because it gave pain to the bear but because it gave pleasure to the spectators." A great deal of the opposition to gay and festive music comes from the same source.

## What Makes for Accuracy?

By Leonora Sill Ashton

How often we hear ourselves telling our pupils to be accurate! How seldom do we accomplish in reality, that of which we are talking so frequently! Accuracy is one of the most valuable habits a teacher can give to a pupil. What is the most practical way to secure it?

The very first step is to eternally beware of giving too much material in too hurried a manner to the scholar, be he young or old; a beginner, or a seasoned performer. Think of every lesson as a large white page, on which you are to place several distinct signs which are to be photographed forever on your pupil's mind. Lay stress upon these, till they are very clear in his mind, even if you have to go over the subject again and again.

Many illustrations can be given to aid the pupil in accuracy. Among these would be, for a little girl, the matter of sewing. Ask her what would happen if a button stitch was taken in a hem, then a small one, then one which was only pulled loosely. There would be no harm in strong hem to be seen, only the frayed, uneven edge of one carelessly held together. So it is with a piece of music. When one measure has incorrect time, the next incorrect fingering, the next a blurred pedalling, there is no nice at all, but a ragged, flimsy, useless composition.

If your pupil is a boy, ask him what he would think of a man who was building a cabinet, and forgot to put the hinges in the right place, or knobs on the drawers, or hinges on the doors. Even if the maker thought an article said it was complete, it would be unfinished and useless, because of indifference to details. Just so, a composition must be studied in every point, and every point perfected before it can be said to be mastered.

Train your scholar from the very first to habits of accuracy; in habits of thinking clearly, distinctly, and in the proper manner of each separate thing which helps to make up a musical performance. A chart for each week of "Things to Specially Remember" will be of invaluable assistance.

For the earliest beginners one or two of these things will suffice, and the chart would read as follows:

#### First Week

Position of hand.  
Care about right notes.  
Care about correct fingering.

#### Second Week

Watch for different kinds of notes.  
Accent first note of each measure.

#### Third Week

Strike both hands as one.  
Count out loud.

This is merely a skeleton idea. Doubtless with your own pupils, a dozen different topics will suggest themselves, from the experience of the lesson, which will need special attention.

For older pupils and more advanced ones the same rule will hold true. Pick out their weak points, and keep them kindly but firmly before their eyes.

Another point on the road to accuracy is never to let a mistake of the smallest kind go unnoticed or uncorrected. Never pass it over in a lesson of course, and train your pupils to do the same in their private practice.

## Futuristic Aphorisms

By Arnold Schönberg

[The following aphorisms are by the Futuristic composer, Arnold Schönberg, whose extravagant compositions have attracted world-wide notice. Schönberg has his rational side as is attested by his earlier songs and by his harmony, which appear in the German language.]

Talent is the ability to learn. Genius is the ability to develop.

Melody is the most primitive expression form in music.

Why are detestable women almost always short sighted?

Man is what he has lived: the artist lives what he has.

I am certain that the second half of my century will be ruined, through over-valuation, what praise I receive through under-valuation in the first half.

Introspection is the one best road to knowledge.



# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

## Concentration in Practice

The following comes from a young man of nineteen:

Sometimes when I am practicing, it is impossible to concentrate, and I cannot get into the work as deeply as I wish. What would you suggest as the cause? Might it be lack of exercise? I do not take gymnasium work, as it toughens my hands.

Concentration in piano practice, as, indeed, in any study, is furthered by (a) a healthful mental condition, (b) interesting material for study, and (c) proper organization of this material.

(a) As to the first condition, one's mental health is mainly favored by exercise, especially in the open air. Suggest that you begin the day with simple gymnastic exercises near an open window, and that you take a short walk before your practice period, or even that you interrupt your practice for such a walk, if your mind becomes foggy and your interest weakens. Long continued periods of practice are not advisable, and should be replaced by periods of not more than an hour, or even less, in length. Practice early in the morning, when the brain is rested, is also especially conducive to intense work.

(b) You should spend the most of your practice time on material of real musical value. Put your purely technical work at the beginning, when your mind is especially clear; and afterwards attend not only to technical details, but also to the musical points, such as phrasing, accentuation and correct tonal values. There is certainly enough to think about to occupy one's whole attention, if one wishes to interpret even simple music correctly!

(c) As to organization, vary your program enough so that it will not become monotonous. After the technical suggestions above, change the order of the practice program from day, giving your first attention one day to technique, then to a new piece, then to a review piece; the next day, first to the new piece, then to the review, then to the étude, each day vary the order of practice according to its details. In this way the interest of novelty of procedure each day will brighten up the routine. In the same letter from which I have just quoted, I am asked for advice regarding materials for study. The teacher," the writer says, "is very young, and I expect to offer all the suggestions myself as to studies." I reply I would say that since one of the most important functions of the teacher is to furnish just the right materials for the pupil's special needs, my advice would be to change to a more experienced and wiser instructor. You certainly would not continue to employ a doctor who relied on you to prescribe the right medicine; neither can a music teacher inspire much confidence who cannot diagnose the pupil's case with good judgment, and provide the proper nourishment for his special faculties.

And having secured the right type of teacher, put yourself unreservedly under his directions, since your suggestions and preferences may be a positive hindrance to him in carrying out the plans which he would make for your progress.

## Accents in Music

Please explain the different kinds of accents used in piano playing. I am anxious to know how these may be classified, and under what circumstances each kind should be employed.—C. E.

Accents may be grouped under two general heads—the *dynamic* and the *agogic*. The derivation of *dynamic*, which is from a Greek word meaning *force*, is a direct clue to its meaning. A dynamic accent, in musical words, occurs when a note is sounded with more force than those with which it is immediately associated. The word *agogic*, (suggested by H. Riemann), comes from a Greek word meaning to move along. According to its species, instead of enunciating a note by special force, the player suggests its prominence by sustaining it slightly longer than its time would regularly allow.

There are, of course many gradations in the use of these species. A note may be given only a very little force, or it may be explosively rendered, as indicated by the sign of *sf* (*sforzando*)—the latter occurring most frequently in highly rhythmic dance music, or in music of an intensely dramatic character.

Much more subtle, however, is the *agogic* accent, in which the swing of the rhythm is felt, rather than driven upon the hearer's attention. The *agogic* accent, too, should be so delicately expressed that the auditor is not conscious of its existence, and only realizes its satisfying effect.

The two kinds are also frequently interacting, since increase in force may be accompanied by a slight stress upon a given note. Good examples of predominance of either kind are, for the dynamic accent, Chopin's *Military Polonaise, Op. 40, No. 1*, and for the *agogic* account, Schumann's *Des Abends, Op. 12, No. 1*.

Accents may also be classified as *regular* or *irregular* the former occurring when they emphasize the regular beats of the measure and the latter when they contradict these. Often the *agogic* accent is best employed for the regular emphasis, while syncopated notes or other unexpected effects are given a dynamic stress. There are so many such interactions, however, that one's artistic sense must determine just the kind and quality of each accent, as occasion requires.

## Theory and Note Spelling

Two of my pupils are studying Presser's *Beginner's Book* and one, Presser's *Student's Book*. What shall I give her after the *Student's Book* is finished? Do you think it well to begin teaching them theory and if so, what books do you recommend? Shall I give them note books and require note writing? Mrs. B. G.

Two books which follow well after the *Student's Book* are *The New School of Velocity, Op. 61, Book 1*, by H. Berens, and *Twenty-five Studies for Rhythm and Expression, Op. 47*, by Stephen Heller, the former for purely technical work, and the latter for interpretation. It may be well to employ both books, alternating them from week to week.

Yes, I heartily recommend an early study of theory; which can easily be combined with the even more important subject of ear-training. For this purpose, the *Harmony Book for Beginners*, by Preston Ware Orem, may be combined with *Ear Training*, by Arthur E. Heacox.

I advise you to furnish each pupil with a small music writing book, which he brings to each lesson and in which memoranda of exercises, work to be performed, or suggestions to be especially remembered, are kept. In this book he may also write his exercises in harmony and ear-training.

## Self-Help in Music Study

I have recently received a letter from a lady who has spent many years in earnest study of both piano playing and musical theory, with reputable and well-known teachers. It was ultimately, however, through her own efforts that the instruction which she received became correlated in her own mind, and that she "found herself" by reasoning out a logical system of technique. In her teaching, therefore, she tries to develop, above all things, the student's power of individual thought. "I spend much time," she says, "with his reaching his own conclusions, rather than just to tell him things which he forgets when he leaves me. Where it is necessary, I reveal; but where he has a certain foundation on which to build, he should set in motion for himself the laws governing the acquisition of knowledge."

Is not this advice which we should all take to heart? The main object of our teaching should not be to secure a parrot-like performance of certain compositions, however accurate such performance may be; for a pianola could do as well or better. We should induct the pupil into a knowledge of music itself and teach him to think out the principles which underlie both his performance and the music itself. These are worthy objects indeed, and objects impossible of accomplishment by mechanical means. Let us therefore emphasize self-help in music study.

"In true art, the hand, the head and the heart of man go together. But art is no recreation; it cannot be learned at spare moments, nor pursued when we have nothing better to do."

—Ruskin.

## Supplemental Material, Sight-Reading, Etc.

(1) I have as a beginner in piano a young man about twenty-five years of age who is very anxious to play popular music for pastime. I am using Presser's *Beginner's Book*, but would like to know what else I should use in connection with this in the way of melodies, etc. He takes an hour lesson twice a week, with from one to two hours' practice a day.

(2) I have another pupil, a boy fourteen years old, who has been studying music for four years, but does not care for it, although he practices his full amount every day. He plays his scales at 88 correctly, and is now using the first book of Czerny, *Op. 299*; but he has a tendency to "skim over" his playing and is very nervous when he plays in public. Do you think it advisable for him to continue his music when he doesn't care for it?

(3) I have also a pupil who is unusually talented in playing by ear, but cannot read correctly at sight. She is twenty-two years of age and has been playing for movies for about two years, and the only instruction she has had was from a professional movie player. Now she wishes to play for the vaudeville performances and orchestras that might come to this theatre, thereby increasing her salary; so it is absolutely necessary that she should be proficient in sight-reading, since there is practically no time for rehearsals. What would be the quickest and best plan for me to help her along this line?

(1) A young man who begins piano at the age you mention needs considerable inspiration in the way of varied and interesting material, in order that he may not grow discouraged. It is especially important to foster his sight-reading, so that he may proceed to music of a more advanced grade as soon as possible. One way to do this is to have him play duets, preferably at sight, both during his lesson time and, if practicable, at regular intervals with some friend. He may begin with the easiest collections of duets, such as the *Very First Duet Book*, and then *Tone Pictures* by Löw.

Little pieces, too, may be introduced together with the *Beginners' Book*, some of which may be studied thoroughly, while others are assigned for sight-reading. Among collections adapted to this purpose I may mention *Standard First and Second Grade Pieces*, by W. S. B. Mathews. Selections may also be made from Schumann's *Album for the Young, Op. 68*, and later the *Sonatina Album* (Presser Collection, No. 49) may be taken up.

(2) If you can only keep this pupil interested enough to continue his regular practice, I feel confident that in the end he will wake up to the advantage of knowing how to play the piano well. Try to inspire him by giving him bright and attractive music, without too many dull exercises; by interesting him in other branches of music, such as the lives of composers; and by having him put his music to practical use by playing for friends or for recitals. Urge him also to attend concerts, particularly piano recitals, if any are available. Hearing others perform with ease and surety is always a great incentive to young aspirants.

(3) I should say that this young woman needs much more musical training before she can hope to fill the position you mention. She should be drilled in piano technique and in the principles of artistic performance. Meanwhile she should labor unceasingly to increase her limited powers of sight-reading, especially by playing duets, by accompanying the voice, violin, etc., and by systematically reading solo piano music. To be a good sight-reader one must go through an extended course of practical experience, just as one must actually talk in a new language and depend upon it for months before gaining proficiency in it.

Transposition represents a different phase of the subject which must be cultivated by learning to read intervals rather than individual notes. Let her begin by playing a simple folk tune or hymn, and then transposing it a half-step higher or lower. The next adjoining keys may then be employed, and so on, until the piece can be played easily in all keys. Other simple compositions may then be treated in the same manner, and the difficulties may be gradually increased, until facility has been acquired.

The publisher of THE ETUDE has prepared for gratuitous distribution a "Guide to New Teachers of the Pianoforte," which some of the older teachers may read with profit. This is sent entirely free upon postal request. It is especially helpful to those who desire graded lists of standard studies and classics.



DR. CHARLES W. ELIOT AND  
MUSIC IN THE SCHOOLS

DR. CHARLES W. ELIOT, president-emeritus of Harvard University, has long been in favor of music as a means of education. Speaking recently before the Boston Chamber of Commerce, he further emphasized his belief in the following statement:

"Another thing which should be introduced into our American schools is the art of music, for through that we can give every child a chance to enjoy one of the greatest pleasures of life, and, what is much better, the power to give pleasure to other people. Singing in a chorus or playing an instrument in an orchestra requires disciplined coöperation—what we call teamwork—and that is what the industries of this country need more than anything else. Such music also calls for a leader—a man with a baton in his hand directing the whole performance—and in all American business great results would follow if every child in every school of the country learned the value of coöperative discipline under a leader."

*I was obliged to strike out a little path of my own or people would never have been aware of my existence.*

EMANUEL BACH.

## HOW HANDEL'S MANUSCRIPTS WERE SAVED FOR ENGLAND

HANDEL never married, but he had one whom he regarded as a son, in John Christopher Smith (Schmidt), the son of an old friend of the same name who, like himself, was born in Halle. Handel brought the elder Smith to London and installed him as his "business manager." Schmidt, or Smith, prospered so well that he sent for his wife and children, among whom was John Christopher, the younger.

"The love of Handel for this young man was the affection of a father for a son," says Newman Flower in *The Bookman* (London). "Smith *filis*, was his son in all but blood-tie. He worked for Handel, not so much as an employe, but as a member of the family would work for its head. The affection between them was life-long, and Handel taught the boy music. The boy reciprocated by copying Handel's manuscripts—no easy task, as the master's script was mussy.

"It is entirely due to the younger Smith that the majority of the Handel autographs are still in England," says Mr. Flower. "Handel left him all his manuscripts, his harpsichord on which nearly all his music had been composed, and the portrait of him by Denner. . . . It was Handel's wish that all his manuscripts should go to the University Library at Oxford, but he having named the younger Smith as the inheritor of them, the situation was difficult. So he approached Christopher Smith one day and suggested that he should leave him three thousand pounds instead of the manuscripts. But Handel did not know Smith for the ardent disciple he was. He refused the offer. Handel had promised these manuscripts; he wanted them; they were chapters from his life. So Handel stuck to his word.

"Then came the sequel. When Handel died, the King of Prussia offered Christopher Smith two thousand pounds for the manuscripts. But Smith did not intend that they should go out of England. He refused the offer and gave them to the King of England. This generosity and sense of fairness to a country and a royal dynasty that had befriended his master, are alone responsible for the manuscripts—which include the autograph of the *Messiah*, *Jephthah*, and many other Handel manuscripts of unspeakable worth—being in the King's Room, at the British Museum, to-day."

# The Musical Scrap Book

Anything and Everything, as Long as it is Instructive  
and Interesting

*Conducted by A. S. GARBETT*

## MASSENET'S ADMISSION TO THE PARIS CONSERVATOIRE

IN his interesting book, *My Recollections* (copyright, Small, Maynard & Co.), Jules Massenet, composer of *Thais*, gave the following account of a momentous day when, as a child, he was admitted to the Paris Conservatoire, of which he was afterwards to become a distinguished Professor of Composition.

"It happened," he tells us, "on the morning of October 9th, 1851. When all the youngsters had been informed of the order in which we must take our examinations, we went into an adjoining room which led into the hall through the 'fateful' door and which was only a sort of dusty, disordered garret.

"The jury, whose verdict we had to face, was composed of Halèvy, Carafa, Ambroise Thomas, several professors of the school, and the director, who was president of the Conservatoire, Monsieur Auber. We rarely said 'just Auber' when we spoke of the French master, the most eminent and

## COMPOSITION A CONSCIOUS ART

How the art of composition, as we know it to-day, came into being is well and briefly outlined by Dr. George Lansing Raymond in *Rhythm and Harmony in Poetry and Music*, wherein he states as follows: "The art of music begins when a man becomes interested in natural music to such an extent as to be led to develop its forms for their own sakes. For instance, one in an absent-minded way may be singing, or listening to others who are singing. Suddenly some feature of the sounds attracts his attention and he starts to experiment with them; and soon, as a result not of absent-mindedness now, but of present-minded design, he produces a melody. This process needs only to be carried on by different men for a few centuries and it will lead necessarily to elaborate works of art, the development of a system in accordance with which they may be composed, and the invention of all

## MASTER MANUSCRIPTS

In the London *Mercury*, A. H. Fox Strangways thus muses on four manuscript fac-similes of Bach, Mozart, Beethoven and Wagner.

"With the autograph of the Cantata (Bach) one instinctively compares the autobiography of the *Messiah* \* \* \* \* Handel's paper was printed; Bach ruled his own, or had it ruled for him with a five-line roller. He took twenty-one staves to the page in case of accidents, and there usually were some; two, perhaps three, of the lines of the roller got clogged with ink and spoiled the staves, or greasy and refused to write. In such a case, perhaps, the voice was accommodating enough to have rests or two of the string parts could be got onto one staff. He draws a firm bar-line through all the parts, not through each separately, with an occasional curly line to keep them together, like Handel. On the other hand his note-heads leave it sometimes in doubt, as Handel's do not, which note is intended. When he changes his mind he does not, like Handel, make a barely decipherable scribble \* \* \* but he quietly copies out the offending passage on the opposite page. He is

prolific of all who made the opera and opera comique of that time famous.

"When my name was called, all of a tremble, I made my appearance on the stage. I was only nine years old, and I had to play the finale of Beethoven's *Sonata, Opus 29*. What ambition!

"They stopped me in the usual way, after I had played two or three pages. I was utterly embarrassed as I heard Monsieur Aubert's voice calling me before the jury. To get down from the stage I had to descend two or three steps. I paid no attention to them and would have gone head first if Monsieur Aubert had not kindly called out: 'Take care, little man.' Then he immediately asked me where I had studied so well. After replying with some pride that my mother had been my only teacher, I went out absolutely bewildered, almost at a run, but entirely happy. *He* had spoken to me!"

sorts of musical instruments on which to execute them.

"Notice particularly that the composer of this artistic music need not himself always be in the mood naturally represented by it. 'Critics,' says Schumann, in one of his letters, 'always wish to know what the composer himself cannot tell them.'

Good heavens! Will the day ever come when people will cease to ask us what we mean by our divine compositions? . . .

Where a youth of eighteen hears a world-famous occurrence in a musical work, a man only perceives some rustic event, while the musician probably never thought of either, but simply gave the best music that he happened to feel just then.' And Mendelssohn says: 'If you ask me what I thought on the occasion in question, I should say the song itself, precisely as it stands.'

thinking aloud with some natural hesitation, and working against time.

"Mozart leans over the table with his elbow out and his wrist curled round. The ink is watery and the paper full of hairs but they do not check the flow of his story \* \* \* We put on our spectacles and try to look at the autograph critically, and then find ourselves so swept along by the easy genial ideas that we cannot attend to business \* \* \* Beethoven solemnly writes out a fair copy which the publishers shall at last be able to read. They have bought their experience by now, and know whether he means a note-head or a staccato dot, or whether the slight thickening of a tail is the human imperfection of the paper-manufacturer's or the touch of genius.

"And then Wagner's—the most beautiful manuscript ever seen. It is his pride, as it was Mendelssohn's, to do well whatever he did \* \* \* Perfectly legible because he attends to exact spacing, and yet full of character, because one slur is not like another, and of obstinacy, because he has had such bitter experience of 'mistakes in copies' at rehearsals."

## EATING AND LISTENING

JUST how to listen, to get the most of really fine music is of no small interest to the concert goer. Just how much stomach may influence our enjoyment of a symphony is worth our thought. A recent paragraph from W. J. Turner's "Music and Life" has a key-thought in almost every sentence.

"There seems to me little doubt most of our audiences go to the hall or theater more or less fuddled with food or drink. They have not eaten drunk to excess, merely to repletion as every athlete knows, it is impossible to do good work immediately after a heavy meal.

"People seem to think that they listen to music in a state in which a first-rate composer would dream of posing. They believe that no work is required of them; but if it does not require quite so much mental energy to listen to a Brahms' symphony as to write it, it takes far more than the average listener is capable of. Large numbers of people sit through the "Promenades" in a state of blissful stupor, digesting their dinner on the sound of music. It takes some people like Tschaiakowsky's '1812' Overture to make much of an effect upon them. Their senses are not bright and keen enough to perceive the wealth of musical beauty that is in any first-rate work. No one could wish to debar them from the pleasure they get, but it is a very tame and primitive sensation compared with the intense and passionate realization of musical beauty which comes with concentration and the exercise of sensuous imagination.

THE BIRMINGHAM MUSIC  
FESTIVAL 1840

From an old comic almanac published in

Monday, Bir. Music Festival—Order cab; made for the station; landed wardly; ran against a man; trod toe; gave my portmanteau to the p. Paid my fare; had the satisfaction of ing the clerk say "that's the ticket." told I must be sure to show it, and "always did like something to show to money."

Tuesday. Attended rehearsal. Sp. hall; grand interior; glorious outside. rehearsal. Kniguett acted non-con- stamped as if he was paying stamp very droll; took the flats in, put the ore out.

Wednesday. Town crowded. Weather but the people pouring in faster than rain. Mendelssohn's hymn of praise produced lots of praise for him.

Thursday. Festival over.

## MAKING MUSIC FOR THE MO

THE well-known American composer Henry F. Gilbert, was recently invited to prepare incidental music for an important moving-picture film, and recounts amusing experiences in a recent issue of "The Musical Courier." Among other things, he had to time the music to coincide with the action on the film.

"This stop-watch business, the timing of the different episodes, was all done for me by a most able assistant, so I never had to worry about that. But when I got the time-plot in my hands, the work began. I would take my note-book, consult my time-plot, and say to myself: 'Well, I've got to have forty-five seconds of tranquillity in G major, say 4/4 time, then thirty-seven seconds of suspense in E minor 3/4 time—then fifteen seconds of irritation 2/4, indeterminate key, thirty-five seconds of fight in, say, G major 4/4 time', and so on. After this the music has all picked out with relation to the moods of the respective scenes—sequence of keys, contrasting times, etc.—and it had to be cut to fit the time-plot approximately. This can only be done, approximately, in the studio. Everyone in the theatrical business knows that two hours of actual rehearsing is worth more than a week's work in the studio. Years ago I myself used to say that incidental music was composed at rehearsal."



## THE LANCERS A HORSE

(LES LANCIERS A CHEVAL)

CHARLES DALLIER

A well-written drawing-room piece, in the equestrian manner. To be played jauntily and with crisp accentuation. Grade 3½

Allegro non troppo M.M. ♩ = 108

*f quasi tromba* *ff* *f* *mf elegante*

*mf* *sfz* *sfz mf*

*p* *sfz* *sfz Fine*

*dolce cantabile* *p*

*la melodia ben legato* *ff* *f* *ff* *f* *D.S.*



## A WOODLAND RHAPSODY

ADAM GEIBEL

A drawing-room piece in pastoral style, the latest composition of a most popular writer. Grade 3½

Andante quasi pastorale M.M. ♩ = 58

First system of the musical score. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andante quasi pastorale M.M. ♩ = 58'. The first measure is marked 'p' (piano). The second measure is marked 'tranquillo'. The system includes various fingerings and articulations.

Second system of the musical score. It continues the piece with a 'Fine' marking at the end of the first measure. The tempo remains 'Andante quasi pastorale M.M. ♩ = 58'. The system includes dynamic markings like 'mp' (mezzo-piano) and 'pp' (pianissimo), and a 'Soft Ped.' (soft pedal) instruction.

Third system of the musical score. The tempo changes to 'Più mosso M.M. ♩ = 84'. The system includes dynamic markings like 'dim.' (diminuendo), 'pp' (pianissimo), 'f' (forte), 'poco accel.' (a little acceleration), 'poco rall.' (a little deceleration), and 'a tempo' (return to tempo).

Fourth system of the musical score. The tempo remains 'Più mosso M.M. ♩ = 84'. The system includes dynamic markings like 'dim.' (diminuendo), 'poco rall.' (a little deceleration), 'mf' (mezzo-forte), 'a tempo' (return to tempo), 'poco accel.' (a little acceleration), 'poco rall.' (a little deceleration), 'pp' (pianissimo), and 'f' (forte). It also includes a 'D.S.' (Da Segno) marking.

Allegretto non troppo M.M. ♩ = 92

Fifth system of the musical score. The tempo changes to 'Allegretto non troppo M.M. ♩ = 92'. The system includes dynamic markings like 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). It also includes a 'TRIO' marking.

Sixth system of the musical score. It continues the 'Allegretto non troppo' section with dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano).



*mf* *mp* *mf*

*f*

*p* *mf*

*p* *delicato*

*mf* *p*

*f* *poco accel.* *cresc.* *ff* *sf*

*poco meno* *p* *r.h.* *l.h.* *p* *D.S.* *rall. e dim.*

5

2



## FLOWERS AWAKENING

WALLACE A. JOHNSON

A dainty waltz movement. Play lightly and with delicacy. Grade 3  $\frac{1}{2}$ Tempo di Valse M. M.  $\text{♩} = 132$ *Con delicato*

The musical score is written for piano and consists of eight systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Valse' with a metronome marking of 132. The performance instruction is 'Con delicato'. The score includes various dynamics: *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a repeat sign.



L. van BEETHOVEN

Allegretto M.M. ♩ = 68

*p semplice*

*mf*

*p*

*Fine*

*p*

**TRIO**

*D.C.\**

*p*

*p*

*mf*

*p*

*mf*

*D.C.*

From here go to the beginning and play to  $\Phi$ ; then play *Trio*.

From here go to the beginning and play to  $\Phi$ ; then play *Trio*.  
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GIPSIES  
GIPSY IDYLS  
ZIGEUNERIDYLLEN

ED. POLDINI, Op. 86, No. 3

## III

Real "Gipsy Music", written by one who knows. Note the use of the so-called "Hungarian Scale" and the oriental effect of the "drone-bass" in the *Trio*

## SECONDO

Con fuoco M. M. ♩ = 126

The musical score is for a piano piece titled "Gipsies" by Ed. Poldini, Op. 86, No. 3. It is marked "Con fuoco" and "M. M. ♩ = 126". The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into sections: "SECONDO", "TRIO", and "Fine". The "SECONDO" section begins with a forte (f) dynamic and includes various musical notations such as accents, fingerings, and dynamics like sf, ff, and p. The "TRIO" section is marked "p 2d time pp" and "marc." and includes dynamics like cresc., ff, and Fine. The score concludes with a "Fine" marking and a final chord.



# GIPSIES

## GIPSY IDYLS

### ZIGEUNERIDYLLEN

#### III

#### PRIMO

ED. POLDINI, Op. 86, No. 3

Con fuoco M.M.  $\text{♩} = 126$ 

**PRIMO**

**TRIO**

**2d time pp**

**marc. p**

**(2d time pp)**

**rit. cresc. sf**

**Fine**

**D.C.**



## BOBOLINK POLKA

J. TRUMAN WOLCOT

A lively "bird polka," brilliant but not difficult to play.

## SECONDO

Allegretto M.M. ♩ = 108

*f* *mf* *Fine* *TRIO* *mf* *Fine of Trio.* *p* *D.C. Trio \**

\* From here go back to *Trio* and play to *Fine of Trio*; then go back to % and play to *Fine*.

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## BOBOLINK POLKA

J. TRUMAN WOLCOTT

Allegretto M.M. ♩ = 108

PRIMO

The musical score is written for a single melodic line in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto M.M. ♩ = 108'. The score is divided into two main sections: the 'PRIMO' section and the 'TRIO' section. The 'PRIMO' section begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The 'TRIO' section begins with a bass clef and a key signature of one flat. It continues the melodic line with similar rhythmic patterns and fingerings. The dynamics include *mf*, *f*, and *p* (piano). The score concludes with a double bar line and the instruction 'D.C. Trio' (Da Capo Trio), followed by a repeat sign. The word 'Fine' appears at the end of the first section.

From here go back to *Trio* and play to *Fine of Trio*; then go back to § and play to *Fine*.



WEDDING PROCESSION  
MARCH

W. M. FELTON

A new wedding march by an American composer. (See an article on Wedding Music on another page of this issue.) In marches of the processionary type it is neither necessary nor desirable to keep in strict step. Grade 4.

All<sup>o</sup> pomposo M.M. ♩ = 108

*f* *non legato*

*mf*

*cresc.* *mp*

*f*

*Fine* *Con grazia* *mf*



**Poco maestoso**

*rit.* *f*

*D.C.*

## IN BLOSSOM TIME

A delightful Spring number, full of grace and color. Not to be played too fast. Grade 4.

F. B. de LEONE, Op. 33, No. 1

**Allegretto grazioso M. M. ♩ = 108**

*p* *dolciss.* *cresc.* *a tempo* *allarg.* *rit. pochiss.* *p* *p* *l.h.* *rit. dolciss.* *pp* *Fine* *Leggiero* *p* *l.h. dolciss.* *con Ped.* *a tempo* *rit.* *p* *rit. dolciss.* *D.C.*



## HUNGARIAN DANCE

No. 5

JOHANNES BRAHM

The Brahms' *Hungarian Dances*, originally written for four hands, later arranged for piano solo, stand supreme among all transcriptions or idealizations of folk music. No. 5 is much played. Play in free, rather capricious style, following the composer's markings. Grade 7.

**Allegro (Not too fast)**

*passionale*  
*f*  
*sff*  
*(Hurry a little)*  
*sff*  
*f*  
*sff*  
*p*  
*sff*  
*marc. (Broader)*  
*f*  
*p poco rit.*  
*f a tempo*  
*Fine.*  
*Vivace (Very lively)*  
*f last time only*  
*Fine.*  
*poco rit. (Hold back)*  
*a tempo*  
*poco rit.*  
*p*  
*p legg.*  
*D. U.*





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# 1922-1923 Etude Prize Contest

FOR

PIANO SOLOS—VOCAL SOLOS  
ANTHEMS — PART SONGS

**\$1,250.00 in Prizes**

**WE** TAKE pleasure in making the following offer instituting our ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome and we can assure the contestants a respectful hearing and an absolutely impartial final judgment.

**ONE THOUSAND TWO HUNDRED AND FIFTY DOLLARS** will be divided among the successful composers in the following manner:

## PIANO SOLOS

**CLASS 1.** *For the three best Concert or Drawing Room pieces for piano solo*

FIRST PRIZE.....\$90.00  
SECOND PRIZE.....60.00  
THIRD PRIZE.....35.00

**CLASS 2.** *For the three best Intermediate Teaching Pieces for piano solo*

FIRST PRIZE.....\$90.00  
SECOND PRIZE.....60.00  
THIRD PRIZE.....35.00

**CLASS 3.** *For the three best Easy Teaching Pieces of any style for piano solo*

FIRST PRIZE.....\$60.00  
SECOND PRIZE.....45.00  
THIRD PRIZE.....20.00

## VOCAL SOLOS

**CLASS 1.** *For the three best Sacred Solos*

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THIRD PRIZE.....35.00

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FIRST PRIZE.....\$90.00  
SECOND PRIZE.....60.00  
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**CLASS 1.** *For the three best Anthems for Mixed Voices*

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THIRD PRIZE.....25.00

**CLASS 2.** *For the three best Part-Songs for Mixed Voices with piano accompaniment*

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SECOND PRIZE.....45.00  
THIRD PRIZE.....25.00

**CLASS 3.** *For the three best Part-Songs for Treble Voices in two or three parts with piano accompaniment*

FIRST PRIZE.....\$60.00  
SECOND PRIZE.....45.00  
THIRD PRIZE.....20.00

## CONDITIONS

Competitors must comply with the following conditions:

The contest will close July 1, 1923.

The contest is open to composers of every nationality.

Composers may be represented in all classes, but by only one composition in each class. All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U. S. A."

All manuscripts must have the following line written at the top of the first page: "FOR THE ETUDE PRIZE CONTEST."

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

Compositions winning prizes to become the property of the Publishers of ETUDE MUSIC MAGAZINE and to be published in the usual sheet form.

The Publishers of THE ETUDE reserve the right to withhold prizes if the standard set by the Judges is not reached.

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BASIA  
MAZURKA CAPRICE

A sprightly movement in a ballet style. Play in a capricious manner. Grade 4.

Tempo di Mazurka M.M. ♩ = 126

C. ROLAND FLICK, Op. 5

8va ad lib.

*f* *mf* *p* *f* *p* *ff* *p* *ff* *pp*

*Fine.*

*cresc.*



# DREAM OF YESTERDAY

## REVERIE

A pleasing drawing-room number; to be played in a graceful manner. Grade 3

M.L. PRESTON

Andantino M.M. ♩ = 72

*mp*

*mp agitato*

*TRIO*

*mf*

*a tempo*

*D.C.*

\* From here go back to the beginning and play to *Fine*, then play *Trio*.

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## AT EVENING

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A useful teaching piece, exemplifying the *legato* style for either hand. Grade 2½.

E.L. ASHFORD

Andante cantabile M.M. ♩ = 54

*con Ped.*

*cresc.*

*Fine*

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ANTICS  
SCHERZEETTO

GEZA HORVATH

**Allegro brillante** M.M. ♩ = 144

**Allegro brillante** M.M. = 144

*p* *mf* *f* *cresc.*

*last time to Coda*

**CODA** *f* *p* *f*

*p scherzando* *mf*

*p* *f* *poco rit.* *D.C.*



## ON THE GREENSWARD

SUR LA PRAIRIE VERTE

ALEXANDER KOPLYOW, Op. 52, No. 4

Edited by H. Clough-Leigher

From *Musical Pictures from Childhood*. This pastoral number has all the joyous lilt of a chorus from one of the good light operas. Grade 3.

Allegretto con moto M.M. ♩ = 88

*p ben ritmato sempre**p**ben marc.**f**p**mf**pochetto rit.**Poco meno mosso**p Fine**mf**p*



1 2

*mf* *mf* *f*

*poco rit.* *a tempo*

*p*

*poco rit.* Tempo I. *D.S. al Fine*

*p*

MELODY  
THE WANDERER

F. SCHUBERT

This beautiful melody appears in the song *The Wanderer* and also, in more extended and elaborate form in the *Fantasia, Op. 15*. Grade 3.Adagio M.M. = 63 *sostenuto assai*

*pp*

*p*

*poco rit.*

*cresc.*

*mf* *decresc.* *poco rit.* *a tempo* *p*

*decresc.* *pp*



# A SOUTHERN SKETCH

## "COTTON BLOSSOMS"

Sw. 8' and 4' (without Reeds)  
Gt. Dop. Flute (Sw. and Ch. coup.)  
Ch. Clar. and Mel.  
Ped. 16' and 8'

Ped. 16' and 8'  
A charming study in color and contrast. Especially good for recital or screen use.

WILLIAM C. STEERE

**Andante moderato**

Manual  
Pedal

Strings 8'  
Flute 8'

Clar.  
St. Diap.

mf Sw. 8' and 4<sup>12</sup>

ten.

rall. Fine f Gt. Sw. Gt.

Gt. Sw. Gt. Sw. D.S.

dolce

TRIO

Sw. p 8' only Flute and String

\* From here go back to ♯ and play to *Fine*; then play *Trio*.  
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Clar. 5 3 Sw. *p* Reduce to Vox Cel. *p* *più rit.* *ten.* *dim.* D.C.

## MAZURKA BRILLANTE

ANNA PRISCILLA RISHER

A brilliant study in style, with "double stops," chords etc. Showy but not difficult to play.

Allegro M M  $\text{♩} = 126$ 

Violin *mp* *ten.* Piano *f* *sfz* *rit.* *mp a tempo* *pizz.* *cresc.* *mf* *sfz* *mf* *cresc.* *ten.* *mf* *ten.*



First system of musical notation. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line begins with a forte (*f*) dynamic and includes various technical markings such as *ten.* (tension), *l.h.* (left hand), *mp* (mezzo-piano), *pizz.* (pizzicato), *sfz* (sforzando), *mf* (mezzo-forte), *accel.* (accelerando), and *cresc.* (crescendo). The piano accompaniment features complex chordal textures and arpeggiated figures. The system concludes with a *Fine* marking.

Second system of musical notation, marked *Più mosso* (faster). The melodic line is marked *p* (piano) and *legato*. The piano accompaniment continues with complex textures. The system concludes with a *Fine* marking.

Third system of musical notation, marked *Meno mosso* (slower). The melodic line is marked *f* (forte). The piano accompaniment features complex textures. The system concludes with a *rit.* (ritardando) marking and a *D.S.* (Da Capo) instruction.



# OLD-FASHIONED DEAR

Words and Music  
CECIL OSIK ELLIS

Moderato

*espress.* *f*

You're an old - fashioned dear of a quaint by-gone year But, Moth - er mine, it al - ways seems to me. With your  
In your old - fashioned way of a lost yes - ter - day You've loved me well and giv - en all to me. Bless your

*p*

sweet smil - ing face, and your old - fash - ioned grace, You're the kind of a moth - er a  
dear gen - tle heart! May the years that de - part, Leave be - hind on - ly sweet - ness and

*poco rall.* *molto sentimento*

moth - er ought to be. It seems the years have missed you, For time has gen - tly kissed you.  
lov - ing mem - o - ry.

Your sil - ver tres - ses, sweet ca - res - es, The same old smile that cheers. In all my dreams I'm hear - ing

*poco rit.*

Your lull - a - bys en - dear - ing. As each year greets you, Heav - en keeps you Just an old - fashioned dear.



## MY CASTLE OF DREAMS

BETH SLATER WHITSON

HERBERT RALPH WA

Not too fast

With deep feeling

Some-times when the day is drear - y  
 Some-times when the way is lone - ly,

Some-times when the day is long,  
 Some-times when I feel so blue,

Some-times when I grow so wea - ry Of life and its sad old song;  
 Some-times when I want you on - ly And no bod-y else will do;

Some-times when my tears are fall - ing And no light through the dark-ness gleams, Then I steal a-way  
 Some-times when my heart is ach - ing For glad days, for the days of yore, In the cas - tle of m

twi-light To the cas - tle of my dreams.  
 dream-ing, I can find them all once more.

Oh, a won - der - ful place is my cas - tle of dreams, Whe

ros-es bloom on ev - er - more, Where a lit - tle dream - lad and a ti - ny dream - lass Wait for

me with a smile at the door; With the sound of the breeze sing - ing there in the trees, All my



way, so it seems; And the hearth is a-shine with the love that's been mine, In my  
 cares fade a - way, so it seems; And the hearth is a-shine with the love that's been mine, In my  
 won-der-ful cas-tle of d. 3. love what a joy it is to be here, won-der-ful cas-tle of dreams.  
 ma 67. *rall.* 8 8 2 *ad lib.* 8 8  
*p* *mf*  
*rall.* *a tempo* *rall. e dim.* *cresc. colla voce* *f*

# SAVIOUR DIVINE I HEAR THY GENTLE CALLING

WILLIAM BAINES

Andante moderato

Sav-iour di-vine, I hear Thy gen-tle call-ing  
 Sav-iour di-vine, O let Thy light shine o'er us,  
 Sweet-ly it falls up-on my wait-ing ear,  
 Sun of our light O shed Thy quick-nig ray;  
 Bid-ding me come ere life's dark night is fall-ing, "Come, thou yet near!"  
 Star of our hope, Thy soft-end light be-fore us, Turns night to day,  
 "Come thou yet near!" Guide me and give me at Thy side a place, Smile on my ev-'ry hour, de-part all fear, Draw me and keep me  
 Turns night to day, Send Thou Thy peace to wea-ry world dis-trest, Pro-tecting pow'r, all sup-pli-ca-tions hear, And fill our hearts with  
 by Thy sav-ing grace, 'Tis sweet to know, dear Lord, that Thou art here. Thou art here, 'Tis sweet to know that Thou art near,  
 love and righteousness, 'Tis sweet to know, dear Lord, that

*legato* *cresc.*  
*rit.* *a tempo*  
*rit.* *a tempo*  
*rit.* *mf*



## MOON-MARKETING

RICHARD LE GALLIENNE

HORTON CORBET

*Brightly*

Let's go to market in the moon, And

buy some dreams to - geth - er, Slip on your lit - tle sil - ver shoon, And don your cap and

feath - er; No need of pet - ti - coat or stock - ing, No one up there will think it shock - ing,

No one up there will think it shock - ing. A - cross the dew, Just I and you, With

all the world be - hind us; A - way from rules, A - way from fools, Where no - bod - y can find us, where

no - bod - y can find us. Let's go to mar - ket in the moon, And buy some dreams to - geth - er.

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## The Etude Monthly Musical Test Questions

Musical Questions You Can Answer Through This Issue of THE ETUDE.

Each month THE ETUDE will contain a list of these practical questions which our readers will find answered in the text. This will be of especial interest to Music Clubs.

1. Who were among the first to make the band a part of military life? (367.)
2. How may the playing of the pianist be affected by temperature? (373.)
3. What is a good remedy for the pianist whose hands perspire? (373.)
4. What Swedish prima donna made a sensational success at the New York Metropolitan during the last season? (371.)
5. Where is the largest organ in the world? (368.)
6. What is the "principal difficulty in learning to play any musical instrument?" (374.)
7. Who said, "All facility depends upon fingering?" (376.)
8. How old is Mendelssohn's "Wedding March?" (377.)
9. What is "Agogic Accent?" (381.)
10. How were Handel's manuscripts saved for England? (382.)
11. Name the first two requisites for a singer. (414.)
12. What ruler gave Wagner a yearly stipend, and how much? (415.)
13. Name three organ teachers of Beethoven. (416.)
14. What was the first bowed instrument of European origin? (419.)
15. How many strings has the Arabian fiddle? (421.)

### The History of a Practice Hour

By N. B. Smart

#### How Not To Do It

- P. M.
- 4.00 Decide to practice. "Oh dear, how long will it take to get anywhere? Wish I could jump right into the pieces, and skip the technic. No, I must not do that. Why can't technic be made more agreeable just as they serve castor oil in sarsaparilla?"
  - 4.01 Repetition of the previous thoughts with *variazioni ad libitum*.
  - 4.02 Hunt for the music and discover a copy of *Scribner's*. Sixty seconds of contemplation to determine how *Scribner's Magazine* could possibly be in the music cabinet when I was certain that I left it on the table in the hall.
  - 4.03 Discovery of an interesting article upon "The Life of the Honey Bee." Realization that bees have nothing to do with music.
  - 4.04 Dust off the keyboard.
  - 4.05 Commence scale playing.
  - 4.06 Telephone bell rings.
  - 4.07 "Wrong number. Excuse it, please."
  - 4.08 Resume scale playing.
  - 4.09 Realize that I am playing without metronome. Wind it up and adjust it.
  - 4.15 Open up Czerny studies with the same important interest that a Chinaman would break into a census report.
  - 4.20 Czerny done. *Requiescat in Pace*.
  - 4.21 *Bach Inventions*. Race through number one and number seven.
  - 4.25 Discover that I can play number one with my eyes shut and marvel at myself. Of course I miss a few notes and the time is wrong; but never mind.
  - 4.30 Look at the clock and realize that half of my practice hour is gone.
  - 4.31 Start on my Chopin Waltz.
  - 4.32 Disgusted to find that Chopin has put in many difficult passages in an otherwise simple waltz.
  - 4.40 Have mastered all the easy passages. Play the difficult passages, as the teacher suggested, but forgot to play them slowly. Result, I repeat them dozens of times, duplicating the original mistakes nine times out of ten. Become deeply concerned about the clock.
  - 4.59 Oh dear, the practice hour is gone and I haven't even opened the Schumann *Nachtstücke* and the Haydn *Sonata*.

#### How It Should Be Done

- P. M.
- 4.00 Spend one minute, and one minute only, in getting out music and metronome, adjusting everything in order and seeing that the seat and position at the piano are correct in every particular. It should never take more than a minute to do all these things.
  - 4.01 Commence playing on the dot. Devote first attention to five minute exercises; then scales; then arpeggios; giving the most minute and concentrated attention to every detail, never playing more rapidly than I can play excellently.
  - 4.10 The telephone bell rings. I am so absorbed I hardly hear it. Some one answers the bell who has been coached to talk in a manner so that my attention will not be taken from the keyboard.
  - 4.20 Commence work on studies and make it a point to see that I play them smoother, cleaner and better than I played them yesterday.
  - 4.35 Mark difficult passages in studies for special study to-morrow.
  - 4.36 Commence on pieces. Go at once to most difficult passages and analyze them carefully, playing them over and over until mastered.
  - 4.50 Play all my pieces through, marking the passages which still remain difficult, for future practice.
  - 5.00 Now let us have some fun and do a little sight reading by using the pieces in THE ETUDE.

### "Meter" in Hymn Tunes

By Sidné Taiz

METER, as applied to Hymn Tunes, is a term derived from the structure of the words, from which the music takes its type. With this in mind—Meter is the rhythmical arrangement of the syllables of words in verse; it is poetical measure, depending on number, quantity and accent of syllables.

The unit for determining meter is the quatrain or four-line stanza of verse. If each line of these four contains eight syllables, it is said to be in Long Meter. Of this form *Old Hundred* is the type and for this reason often is called the *Long Meter Doxology*. But two or three generations back, our provincial ancestors had this one, *Duke Street*, and a very few others, to which they sang all Long Meter words.

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IT IS only to the mysterious law of predestination that we can attribute the seemingly chance circumstances that a child has a voice. We are using the opportunity that the life of such a child affords us, to emphasize some of the all-important phases of development and study that are incidental to a vocal career. A small child comes to live in this world, endowed apparently as are thousands of others, with intelligence and capacity for expansion. In his general equipment there is concealed something that quite lifts him above his fellows. It is nothing which he has earned, or for which he is in the least responsible. It would be very difficult to attribute it to prenatal influences; but the fact exists that without any choosing or any effort on his part he is marked for a career as a singer. The avenue of his life is chosen for him. He follows that avenue and goes his way independently, unaccompanied by the comrades of his youth, destined to make his way alone; and all because he has a voice. He does not even recognize it. Neither do his friends. They also have voices. They use them in their studies and in their play. The only condition that could excite comment would be the fact that they were denied voices.

#### A Voice Is Discovered

It was not until he was eighteen years of age that the fact of this exceptional voice was brought to his notice. In his High School, the last year or two, the voice that he has used so naturally and commonly, made an impression upon the teacher of Public School Music. It stood apart from the rest in such a marked manner that it forced itself upon the attention of the teacher by its sonority and beauty; and, knowing its value, she began to take a deep interest in its possessor, endeavoring to ascertain what kind of a mental and musical equipment was associated with it.

#### The Teacher Finds Other Necessary Qualities Present

In order to discover, if possible, whether some of the more important things were in the make-up of the boy, that must be there to supplement the value of the voice, she taught him a few songs. They were selected with the hope of getting him to express certain qualities, such as power to describe, to delineate, inviting him to unloose his imagination. She found, to her joy and gratification, he was not wanting in many of the things that should be associated with a good voice, to insure success as a singer. She found that he approached songs of a religious type in a reverential mood, of dramatic import with a deep understanding, and revealed a certain abandon in songs of a lighter vein, which required lightness and imagination.

#### A Career Is Decided Upon

Becoming acquainted thus far with the potentiality on the part of the boy, the teacher tactfully approached the question of a career asking him whether the idea of making the art of singing a life work appealed to him. The question thus asked opened an entirely new vista in the boy's mental life. He had hoped to be a lawyer, to develop the power of swaying audiences at will to familiarize himself with logic and with the problems of greater import relating to law and rules prevailing in the commonwealth. At first the life of a singer made no appeal to him. He looked upon it as both weak and effeminate. He had heard only the stray concert and recital programs that had been given in the small town where he lived. He made thoughtful inquiries into the status of a professional career, asking whether one met his obligations to society and to life as fully by adopting music for a livelihood as in a business life. The teacher agreed with him, that one owed it to himself, as well as

# The Singer's Etude

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**"A Vocalist's Magazine Complete in Itself"**

*Edited for June by HERBERT WILBUR GREEN*

### The Making of a Singer—An Experiment in Art

to society to give these questions consideration; but the deciding factor must be the development of the gifts with which he was endowed and for which he must hold himself clearly responsible. She felt the importance of the moment, the value to the profession of an accession to its ranks of that kind of mind, and entered upon her work of helping, with a devotion to the art to which she had consecrated her life.

#### The Teacher Influences the Boy

Providence in this instance it seems had added another gift to that of a voice—this gift was his *guide*. What could have been more opportune to a young life, strong in its purpose to succeed in the art of singing, than the introduction into the problem of a woman consecrated to the cause which is her life work. One can imagine how the soul of such a woman would expand under the influence of a voice and nature like the one we are describing, after struggling with the hopelessness and drabness of uninspiring pupils. But under the teacher's direction the boy entered upon a line of reading which gradually led into a world of new wonders. He read of Beethoven, of Wagner, of Berlioz, of the trials and vicissitudes through which these great masters had struggled and toiled to make of themselves living instruments for the Divine Hand—transmitters, if you will, of the riches of the Divine worlds to the mundane, material sphere. All this seemed to inspire him with a certain humility, a willingness, nay more, a desire to make of himself a servitor, if not a leader, in this realm of art. Thus he was able through the ideas revealed to him to choose quite definitely and consecratedly as to the future of career.

#### The Question of Continuing College Arises

New problems are always rising as old problems are solved. The question of the boy's continuing his school course, as planned, or turning all his time to music, came up for discussion.

His teacher of mathematics told him that the more attention he paid to mathematics the better singer he would be, as mathematics developed a certain control and power of thought. His professor of literature insisted that he needed a training along literary lines to develop his appreciation of the words of his songs. The teachers of language were insistent concerning the value that they had to give, in relation to his chosen field, and indeed they were right. The conviction at last forced itself upon him that he would be too old to begin to devote himself to his voice and general musical study—twenty-four, in fact—if he waited until his college career was finished. Thus his mind was shaped through investigations in one groove and another to realize that the possession of a voice was a mighty responsibility. To equip himself for a singing artist was no light undertaking. Upon the approval of his faithful friend and teacher, he compromised on the educational plan, and decided to devote two years to college, after which the condition of his voice and its needs at that time would enable him to make a wiser decision than

he could at the present. There would be two years in the Western College, which was near his home, after which time the study of music would be begun in New York in earnest, and with all the concentration necessary.

Once out of the slough of indecision, the two years of college life sped happily and pleasantly by, furthering the student in a theoretic knowledge of science and literature, as well as French and German.

#### Begins to Concentrate on His Musical Studies

As the boy took farewell of his family and the friends he had made in college, he felt very sad; but his depression was only temporary, and as he drew near to the gateway of his land of dreams, sadness gave way to a hope unbounded.

Advised by his teacher of singing, he placed himself in the hands of able teachers of piano, and harmony, and then began the real foundation work of becoming a singer.

Here we are confronted with a boy of twenty. We find him possessed of exceptional gifts, an excellent voice, a clear picture of what is confronting him as a whole, but none of the details of that picture worked out.

#### Enter the Teacher

We must leave him for a short time, and make ourselves acquainted with the man, his teacher, to whose hands he has been guided; because nothing is more certain than that this turn of the wheel that is grinding his destiny, even at this age, must decide the rule by which he shall be measured. The narrow question of method is not one that will interest us here. While unquestionably it cannot be ignored, we are dealing with the problem in its larger form. The presumption has been that the voice was a rare instrument, that it revealed a certain opulence of tone that precluded the necessity of measuring it by such a term as method. The wise teacher must see clearly that its greatest need was the increase of its wealth by development. In this particular, the teacher was not wanting. He was a man well past fifty years of age—at one time was a singer of great prominence—a product of one of the masters of the early part of the preceding century, who brought to his work a single purpose of devotion and keen sense of his responsibility. It was such a teacher that this young man required.

Every step must be built upon the steps that have gone before. In the teacher's mind there was the first and great question—the answer to which was to determine his success with his pupil. Would he be able to yield to the requirements of routine sufficiently to attain the necessary progress, and after this was attained, to be brought to realize that the hardest part of his journey was yet before him? In other words, did he have the caliber that would be required for him to step out of the bed of roses in which he had been comfortably taken care of, on to the hard and thorny road of en-

forced discipline which must be his portion?

His teacher felt that a severe course must be entered upon; and he set his face unflinchingly in that direction. As stated above, his first step was an examination in the direction of the fundamentals of music. He found the pupil unfamiliar with the key signs—the major and minor scales—the technic of scale formations and intervals. A careful test was made of his reading, to which he made but a feeble response. Here were two of the fundamentals that could not be passed by. Then he was examined upon knowledge of the literature of the vocal art. The teacher knew the direction in which he wished to lead the young man's thoughts and placed in his hands the following works:

*Songs and Song Writers* ..... Finck  
*Voice Building and Tone Placement* ..... Holbrook Curtis  
*Interpretation in Song*, Harry Dunklee Greene  
*The Singing Voice and its Training* ..... Sterling McKinley  
*Dictation for Singers* ..... Henry Gaines Havin  
*The Lost Vocal Art and its Restoration* ..... W. Warren Shaw  
*The Psychology of Singing* ..... David C. Taylor  
*The Art of the Singer* ..... W. J. Henderson  
*Health, Speech and Song* ..... Julia Bell Ranske  
*An Open Door for Singers* ..... R. L. Herman  
*Artistic Tone Production Through Natural Breathing* ..... Georges Anthoni Brouillet  
*Philosophy of Voice* ..... Charles Lunn  
*Vocal Economy and Expression* ..... Percy Dunn Aldrich  
*The Singing of the Future* ..... P. F. Frangcon-Davies  
*Lyric Dictation* ..... Dora Duty Jones  
*Duality of Voice* ..... Emil Sulro

There is a book that is looked upon as of eminent authority on the subject, which treats technic in a most helpful way, by Behnke & Brown, of London, entitled "Voice, Song and Speech," which should probably head the list given above—from the standpoint of usefulness.

First, his teacher decided that he should have two lessons each week from the master of theory to whom he had sent him in addition to his vocal lessons, two lessons each week in piano and two hours of piano practice every day. He was sure that he was not trespassing upon the reserve of the pupil's vitality. His time was thus far apportioned as follows: Two hours daily piano practice, two hours daily musical theory and the fundamentals, two hours daily vocal study. He was also compelled to outline an entire course of living, every moment of which must have a bearing upon his future success. Thus we have planned for six hours of study, one quarter of the day.

How should the other hours be spent to the best advantage? First, he insisted that he walk five miles each day with speed and energy. Between the necessary eight hours of sleep at night and the attendance upon oratorio, concert, recital and operatic performances, he must account his days well outlined for progress. His teacher placed great emphasis upon his being present at every concert where acknowledged artists were to appear, and as far as possible to keep the programs of each with annotations in them for future reference.

On one occasion the teacher wrote for the boy a florid cadenza in easy compass demanding agility and color and ending with a *Mezza di Voce*. The student made disheartening work of it at first; but his teacher, making a pencil mark after each effort, kept him at it. At the expiration of the 125th trial, he said to him, "Now rest your voice, but take it home and practice it. Work such as you have just been doing will dominate your future success, for persistence on difficult places will land you at the top. You will develop the power to master such technical difficulties only by keeping continually at them."

He told him the well-authorized story of Madam Lillian Nordica's making more than a thousand repetitions of difficult phrases to secure the facility which she felt was necessary to their perfect rendering.







The artist has not finished when he has merely selected the best in music. He must make it a part of his own soul, must give some self-denying hours of thought to getting the character and the spirit of the song.

Not only was the young man encouraged, but he was also required to make observations along the two most important directions in which music expresses itself.

On the occasion of the presentation of an oratorio, his teacher sent him to the performance with a copy of the score, dwelling as far as possible on the points of which he wished him to take notice, and giving him as clear an idea as he could of the particularly strong and valuable features of the oratorio. He followed this by questioning as to its effect, the numbers he most enjoyed, and why, incidentally assigning to boys' repertory the selections best adapted to his compass and style, paying special attention to the recitative, and forcing upon his notice the fact that all of the art of singing is concealed in the recitative, that one has only to place a recitative before a singer to exhaust that singer's resources in regard to the subtle phases of vocal music.

#### A Test of Versatility

The other direction for him to test boys' musical versatility was in the opera. It is astonishing what a wide difference there is between the appeal that music makes in opera and in the oratorio or concert and kindred efforts. Those who have become infatuated with the operatic phases are unfitted for musical thought and study in the abstract. Everything in music that does not point to the opera makes no appeal whatsoever; and the reverse is quite as true, where the student is not drawn to the opera. There are those who feel that the music life would be utterly incomplete if the operatic experiences had not become a part of their musical life.

In the case of this young man his teacher had a surprise in store for him. He had never attended an operatic performance, and the teacher was divided in his mind as to whether he should let the boy see *Carmen* or *Faust* first. He decided on the former. On questioning the boy the day after the opera, as to the impression it made upon him, he was overwhelmed with surprise to hear the reply:

"Well, if this is an example of the opera, I want no more of it. The music of the opera and the orchestra was delightful. Of course, in the very nature of things, all operas cannot be alike, and I presume I shall want to hear others; but I was thoroughly ashamed last evening, not only of myself, but also of all the scores of well-dressed ladies and gentlemen who attended that performance and seemed to be enjoying themselves. I did not think that such exhibitions of the lower level of humanity would be tolerated on the stage."

#### Measuring a Student's Character

The teacher had not had opportunity before to measure the character of the boy; and, being a man of the world, with much experience, he was able to see that his selection of an opera was not a fortunate one.

Our readers who have followed the young man, his patroness and his teacher, to this point are wondering, and rightfully so, what it is all about; or, speaking in the vernacular, what is the great idea?

We have followed so many voices from first lessons to what those first lessons have led to, that we are in a position to comment almost satirically upon the genuineness of the protestations of sincerity so volubly expressed.

We would like young vocal students to realize first the futility of attempting a study of the art with an idea of reaching professionalism, without at least a few of the following requisites:

First, a voice; second, most careful deliberation as to the desirability or advisability of pursuing singing for a livelihood; third, the importance of great "technical" equipment; fourth, even greater technical equipment or the insured opportunity of acquiring the latter. All of this with the expectation of making not only a career as a singer but a great career.

Mediocrity is rampant in every town and city in the country, and all because the vocal work has not been entered upon with the same thoughtful preparation that education in other branches has received. Probably more than half of the examples to which the term mediocrity can be justly applied could, by treatment commensurate with the talent, have been lifted into prominence if not into eminence.

#### A Résumé

We have fabricated a situation for the purpose of provoking thought on a subject that is rarely thought out. It is hardly to be expected that an eighteen-year-old person would be keenly alive to all or even a part of the requirements that combine to make an ideal preparation for a career. But it is done in many other grooves of action and why not in music, especially singing?

The example is given of the first requisite, a voice; next, of the importance of its discovery, then the appearance of a self-appointed guide in the person of the public school teacher. We are next introduced to the teacher of singing, upon whom it devolves to perfect the voice and to place him by line for the real work of singing.

Now, it is not to be expected that conditions or situations will appear in duplicate. Instances are rare where the guide and the teacher appear at the moment of greatest need to take up the most necessary thing and carry forward the work smoothly and without interruption.

#### Teacher's First Consideration

We strove to emphasize the truth that there are considerations far more important than pay day for teachers of public school music. We feel that their call is one that cannot be slighted or its responsibility ignored. The splendid men and women in that work have, in instances like the example we have shown, more than justified the existence of the public school system. Singing teachers like that of our young man are not easy to find, but they exist. It is the misfortune as also the fault of the student if he falls into the hands of an incompetent. An inquiry as to how to select a voice teacher is unanswerable. Strictly speaking, voice teachers are born, not made; meaning that a combination of qualities seems necessary to enable one who would teach singing to cope with all of the innumerable obstacles in voice, temperament and disposition with which he is confronted.

It will be observed that purposely we have not alluded to the technical phases which naturally go hand in hand with the growth and development of the boy we created; but are confident that we shall find him singing leading roles at the Metropolitan Opera House; and, if we ask him to what he attributes his success, he will say, "Hard work and years of it."

THE upper register of any voice will come easily with beautiful quality if you let it sing itself. It resents assistance. It may be very small on its first appearance, but if fed judiciously on vitality, it will grow to be both big and fine.

"The right accents in music depend very much on the exact time. Tone artists, while still making all their desired effects in apparent freedom of style and delivery, nevertheless do not lose sight of the time. Those who do are usually apt to be amateurs, and are not to be imitated."—Caruso, in *The Gentlewoman*.

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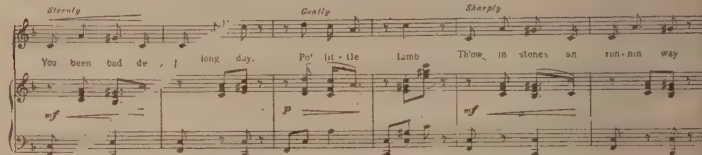
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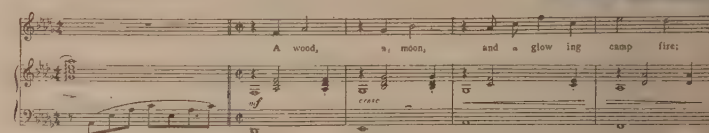
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipscher, assistant editor.

**Wagner's "Die Walküre"**

(The Valkyrie)

WHEN Richard Wagner commenced to write his magnificent poem of *Der Ring des Nibelungen* in 1848, he, singularly enough, approached the subject in reverse order, writing the sections thus, "Siegfried's Tod," "Siegfried," "Walküre," "Das Rheingold." The poem was finished in 1852. He was not able to get at the music of "Das Rheingold" until the following year and the work was not produced until 1869. The next opera of the series was begun in 1854 and produced in 1870; "Siegfried" was begun in 1857 and produced in 1876. The music for "Götterdämmerung" was begun in 1870 and the opera was produced in 1876. These dates are given to indicate the immensity of the task, which in all required a large part of the time of the greatest musical genius of the stage for upwards of twenty-eight years.

The first New York production of "Die Walküre" occurred some seven years after the Munich premiere. The star at that time was Mme. Pappenheim. It was revived in 1885 by Dr. Leopold Damrosch, with Brandt, Schott and Materna. It then commenced to take a firm grasp upon American audiences and rapidly became one of the most popular of the Wagnerian operas at the Metropolitan. Nordica, Lehmann, Ternina, Gadske, Walker, Matzenauer and other famous dramatic sopranos have become famous in the rôle.

It was to the famous poem of *Der Ring des Nibelungen* that Wagner owed much of his later fortune. In some manner the mad King Ludwig II of Bavaria came across the work and it so excited his spectacular imagination that he sent

a messenger at once to Wagner to summon him to his capital, bidding him "Come here and finish your work." Wagner was then in his fiftieth year and was on the point of despair. He wrote to a friend, "I can hardly expect to find leisure to complete the music and I have dismissed all hope that I may live to see it performed." Indeed, he was so discouraged that he made up his mind to give up his public career. King Ludwig, however, came to the rescue with a stipend amounting to about \$500 a year—a gift from his private purse. Although not munificent, it helped Wagner to command the time to complete his masterpieces.

With the inspiration of the support which the luxury-loving monarch gave him, and also temporary freedom from a small army of creditors, Wagner set to work as never before and produced the gorgeously beautiful melodic and harmonic sequences which are now so familiar to all opera goers. More important than the pension was the means to present the very expensive productions, requiring much newly contrived scenery and enlarged orchestras. The triumphs at Munich paved the way for Bayreuth and made possible the greatest musical dramatic works in the history of the art.

To most opera goers "Die Walküre" is the most melodious and pleasing of "The Ring." The story is beautiful and compelling; the dramatic situations alternately thrill or move by their pathos; while the music accompanying the mythical adventures is easily grasped and appreciated by the average listener.

**The Story of "Die Walküre"**

The second opera of Wagner's great Tetralogy of the "Nibelungen Ring."

Act I—Interior of Hunding's Hut in the Forest. Siegmund rushes in exhausted and falls by the fire. Sieglinde brings refreshment. Hunding enters and recognizes his arch-enemy. Sieglinde drugs Hunding and, returning to Siegmund, tells him the story of the Magic Sword, how a stranger had suddenly appeared at her wedding and thrust into the trunk of a tree a magic sword which should belong only to him who could take it out. Siegmund, approaching the tree, wrenches from it the sword by a mighty effort. The reunited brother and sister flee from Hunding, entering the moonlit forest as the curtain falls.

Act II—A Wild and Rocky Pass. Wotan sends his favorite Walküre daughter, Brünnhilde, to rescue Siegmund, whom Hunding pursues. The Walküre makes excited preparations for flight and sings her famous *Battle Cry*. Fricka, guardian of marriage, scolds Wotan and insists that Siegmund be punished. Siegmund and Sieglinde, fleeing, are overtaken by Hunding. In the ensuing combat Wotan appears, causes Siegmund to be slain, and himself kills Hunding. Brünnhilde flees in terror, carrying Sieglinde with her on her horse, Grane.

Act III—The Summit of a Rocky Mountain. The act begins with the famous *Ride of the Valkyries*. Brünnhilde approaches, fleeing from Wotan from whom the Valkyries dare not protect her. She bids Sieglinde flee alone, and announces that her son shall be a hero, Siegfried. Wotan condemns Brünnhilde to a sleep from which only a great hero shall free her, and bids her a fervid farewell. Brünnhilde sinks, transfixed, on Wotan's breast. He imprints a long kiss on her eyes, she sinks in his arms, her powers slowly departing. He tenderly helps her to a mossy lounge and covers her completely with the shield of the Walküre. Pointing his spear at a great rock, Wotan summons Loge, the God of Fire. Flames issue from the stone and leap wildly about Wotan. With a last look at Brünnhilde as the fire encircles the rocks, Wotan disappears in the flames.

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## On the Tempo of Tunes

By L. D. Eichhorn

OCCASION: A service where many children and young people are present. Time: About nine P. M., a Sunday in June. Place: In a church where the tendency had been to drag all singing.

The closing hymn was "Onward, Christian Soldiers."

A large illuminated cross at the back of the platform received the focused attention of the entire congregation. As the last two lines of the chorus were sung, "With the cross of Jesus going on before"—the service came to a proper climax. A woman of the congregation said to the leader, "I never heard it sung so fast; you'll set us all dancing."

The leader would have explained, "There are many children and young people present and they should usually sing faster than adults; they are quicker in all their movements; the hour was late; weariness was manifest; spirited singing vitalizes"—all this in an effort to get the woman to see the matter from his viewpoint. It was futile. All she would say was: "I know something about music myself; it was too fast," and she was gone.

Here is this leader's sober thought. The singing of this tune on this occasion was not primarily a matter of "knowing something about music," but rather of knowing about folk, their nature and needs, something born of experience, simply a little psychology and common sense coming spontaneously to meet the needs of this particular occasion.

A song—hymn and tune—is a tool. It must serve. It is a means to an end. Tools are dull or cheap or of a poor model, or handled carelessly and ineffectively. Here was a good tool and excellent material upon which to work.

Question is, what do you wish to accomplish? You may, indeed, "know something about music," as the fair critic (or UNfair) asserted she did; but do you know what music is FOR, what it ought to DO, and what it CAN do for folk? Do you know how to use the tools so that they may help and not hinder. This too, is "a consummation devoutly to be wished."

Traditional rendering of tunes is very far from being the chief consideration. We must not pin our faith to a hard and fast method, a fixed, unvarying tempo, but get a larger vision. "Onward, Christian Soldiers," sung by a large congregation of adults on a formal occasion like a General Conference or Assembly, should have a stately swing at a moderate tempo. If the occasion is a rally, an inspirational convention, or the congregation is smaller and composed largely of children and young people who are growing a bit weary, then the singing should be brighter and considerably faster, and perhaps in a higher key. Set your metronome at say 126, and try it, counting two in a measure instead of four.

Oh, you "never heard it sung so fast"? Good; you have then heard something different just now, and this may do you good, provided you are open-minded and unprejudiced. Remember that a tune is a tool and that it should be permitted to do what it can. Do not make sober-faced dogmatic criticism of methods born of many years of experience before all kinds of congregations, large and small, from ocean to ocean and from gulf to lakes. This leader does not claim to know the last word, and is frequently changing his mind about various things. Perhaps you can profitably do the same.

No, music is not a mummy, dry as dust, to be regarded merely as something in itself, an end instead of a means, but a thing of abundant life, which can walk, run, dash, stop and company with folk, serving them according to their needs.

# The Organist's Etude

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## Beethoven as an Organist

By Edwin H. Pierce

EVERY reader of musical history knows that Beethoven, in the earlier years of his career, and indeed up to the time when his deafness interfered, was as noted for his performance on the piano as for his compositions; but few are acquainted with the fact that he devoted very serious study to the organ, and was no mean performer on that instrument.

Thanks to certain valuable biographical researches, which after long delay, have been put in available form and published, we are furnished a number of interesting little details in regard this subject.

Beethoven's first teacher on the organ was the old court organist Van den Eeden. It is thought that he gave the boy lessons at first gratis, out of old friendship for his grandfather, already deceased, but that afterward lessons were continued by the command and at the expense of the Elector. The boy was at this time eight years old, and by the time he was eleven or twelve, Van den Eeden used to send him to accompany the Mass and other church music on the organ. His playing was astonishing, especially his power of improvisation on themes from the church music.

Another of Beethoven's early organ-teachers was Neefe, and still another, Willibald Koch, who was a friar in the cloister of the Franciscan Monks, at Bonn. Accounts are somewhat conflicting, and it is impossible to know which of these teachers taught him the longest or the best. Friar Willibald soon accepted him as an assistant but feeling the wish for experience on a larger organ, the young Beethoven made friends in the cloister of the Minorites, and "made an agreement" to play the organ there at the six o'clock morning mass. In one of his note-books there is a memorandum of the measurements of the pedals on the Minorite organ.

An interesting side-light is thrown on the matter by certain letters of a fellow-pupil of Beethoven, one Auguste Grimm, under Zenser, organist of the Münsterkirche at Bonn. (This makes still another teacher!) He admits that the ten-year-old Beethoven surpassed him, the twenty-year-old; that the boy composed pieces already too difficult for his own hands, and that when Zenser remarked "Why, you can't play that, Ludwig," he answered "I will when I am bigger."

In February, 1784, Beethoven received the appointment of assistant court organist. This meant assisting Neefe, and the time of the latter was so occupied with the theater and other duties, that young Beethoven had practically all the organ-playing. His duties were, in fact, quite confining, and the salary absurdly small.

After Beethoven's removal to Vienna, we hear nothing particular in regard to any more organ-playing. His time was fully occupied as a piano virtuoso and as a composer—later on, as a composer alone.

In the summer of 1790 or '91, however, so a certain Prof. Dr. Wurzer wrote,

Beethoven and another young man met him while out near the church at Marien-forest (a cloister in the woods, near Godesberg), and Wurzer informed them that the organ in that church had been rebuilt and was in fine condition. The company begged Beethoven to give them the pleasure of hearing him play on the instrument, and he good-naturedly consented. The prior had the church unlocked for them, and Beethoven improvised beautifully on several themes which were given him by the party. Poor laboring folk, who were cleaning up some debris which had been left by recent repairs, were so greatly affected by the music that they put down their instruments and listened with obvious pleasure.

During his mature years, although he had completely given up organ playing, he seems to have kept a warm spot in his heart for the instrument. To Karl Gottfried Freudberg (later head organist of Breslau), after speaking of Bach as "the ideal of an organist," he said: "I too played the organ a great deal in my youth, but my nerves would not stand the power of the gigantic instrument. I place an organist who is master of his instrument, first among virtuosos."

## The Real Service

A STORY I once read, I do not remember when or where, made such a vivid impression, and for long was so helpful in my work, that I shall pass it on.

"A Monday morning found a clergyman seated in his easy chair, going over in mind the wonderful morning service of the day preceding. An angel appeared and asked: 'Why was not service to the Lord rendered in your church yesterday?'"

"'Why,' said the clergyman, 'we had the most wonderful service yesterday we ever had in our church. Signor Doremmini sang the offertory and the church was packed.'"

"'Queer,' said the angel; 'we have no record of it in heaven. Contrariwise, the Sunday before is registered a red-letter day.'"

"'Oh,' said the clergyman, 'that was one of the worst days we ever experienced. It was raining hard, we had few in choir and congregation, the music was poor, and we had no flowers.'"

"'Perhaps,' said the angel, 'the explanation lies in that yesterday you worshiped Signor Doremmini, while the Sunday before your worship was of the Lord.'"

"Your pupils cannot too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own insignificant selves, and to think rather of the importance of the work they have in hand."

—Moscheles.

## Is an Organ Recital "Bunk?"

By Roland Diggle, Mus. Doc.

I AM tempted to ask this question with a great deal of trepidation for the reason that only lately I was told by four of the big business men of one of the large cities on the Pacific Coast, that not only were organ recitals "bunk" but that they were. I might say that the remarks were made in all seriousness by men who were considered quite fond of music; and it does not matter if we like it or not we have to face the fact that thousands of educated people feel just the same way about it. Let there be a free concert with a mechanical piano, and the place will be filled to the doors; but give a free organ recital, and you know what to expect. Would you have any larger attendance if the organ had a player attachment? I am inclined to think you would not have many. With the self player most of the organ recital's critic's pet theories go to the wall, viz—lack of rhythm, uninteresting music and so on. Then the old question comes up, "What is the matter with the organ recital?"

To my mind there is nothing the matter. I have found that wherever organ recitals have been tried out on a good organ by a wise organist, (and note that I say wise and not clever) and continued long enough to educate the listeners to appreciate them, the organ recital is one of the finest means we have of educating the masses to an appreciation of a better class of music. The big trouble with most of us is that we want a big attendance if we don't get it, we are discouraged and shut up shop. I know of scores of instances where this has happened; and yet if twenty organists are each playing to fifty people it would mean that a thousand people would be spreading the gospel of the organ recital. What would it mean in ten or twenty years?

### London Recital

One of the difficult problems is the matter of time. We can scarcely expect people who have been working all day to give up their evenings to attend an organ recital; and yet I suppose that ninety per cent of all organ recitals are given in the evenings. In England the noonday recital always draws a good crowd. In London there is rarely a day when there is not a recital in some church; Thursdays at St. Stephen's, Walbrook, Wednesdays at St. Mary-le-Bow, Cheapside, Tuesdays at St. Nicholas Cole Abbey, are perhaps the most noted series, having been kept going for twenty years and more. The last program I had from Mr. Herbert Hood, the organist of St. Nicholas, was that of the 1705th recital, a record hard to beat. Many readers may be interested to know what sort of music is used. Here is an average program as given at St. Stephens.

Rhapsody in B minor.....Alfred J. Silvers  
Pastorale in E.....E. H. Lemmon  
Overture "Tancredi".....Rossini  
At Evening.....Ralph Kind  
Overture in D minor.....H. Snodgrass  
Sonata in G minor (First movement).....C. F. Smith

### The Noonday Recital

Nor is the noonday recital confined to London; but in nearly every city of any size the same sort of plan is followed. Is it any wonder that the organ is appreciated?

This plan is certainly feasible in our larger cities, and where there is a municipal organ it would in time, believe, create an interest for one. A recital should be given once a week on a stated day at a stated time. Change of day or time is very unwise. The length of the program is a matter of local conditions but should not be more than an hour in length. It is not at all necessary to have printed programs; but the organ



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ist should announce the piece to be played and the composer. Personally, I find it helps to give a short synopsis of the piece and a few words about the composer; and I have a box at the door for request pieces. If the organist is wise he will not attempt to give all the recitals himself but will arrange with some of his friends to take the duty say once a month. Of course it is missionary work; but what is life for if we can't do something to help the world in general?

In other places where the noonday recital is not practicable Saturday afternoon is a good time; and if you are in a place where there is little activity on a Sunday, the vesper recital is by far the best. I suggest following the same plan as outlined for the noonday recitals, except that one might make them a little more educational, in which event do not be afraid of repeating these works three or four times during the season. You or your friend expect the average listener to cannot expect to enjoy a work like Reger's *Benedictus* at a first hearing; but I venture to say that at a third or fourth they will hum it on the way home.

As to music, I would say play everything within reason. Your first aim must be to interest your hearers, your second to lift them to a little higher plane and your third to educate them. It is your problem, and no set rule can apply. For instance, I used to be asked to play the *Pilgrims Song of Hope*, and I played it. I have not been asked for it for over two years. Instead, last week I had two requests for the *Berceuse* from L. Vienne's "Twenty Four Short Pieces." Here is a piece that even few organists know; and yet by repeated hearings I have quite ordinary people asking for it.

**Keep Up to Date**

Keep up to date with your library; nothing pays quite so well, sustains your interest and helps keep you out of a rut. And right here I would warn you not to mix your recital selections with your church pieces. It is a great temptation, if you have worked up a piece for your weekly recital,

to play it at the Sunday service. Do not do it unless it really fits. How often has a fine church service been spoiled by just this sort of thing; and how often has the organ recital been spoiled by using music written and intended for church use.

**Play Well or Not in Public**

Do not play anything until you can play it well; and do not play anything out of all proportion to your organ. I remember once hearing a quite famous organist play the *Overture to Tannhauser* on a one manual seven stop organ. It is this sort of thing that makes one say that organ recitals are "bunk." No one would dream of giving a series of recitals on a one manual organ; but for the average two manual instrument there is plenty of good organ music and any amount of excellent transcriptions.

You cannot afford to overlook the American Composer. It is impossible to give a list; but I feel I must call attention to some works that have been found of special interest for recital work, judging for requests for the same. The *Second Sonata* and two organ *Suites* of J. H. Rogers; the last two movements of the *Barnes Symphony*; the *In Fairyland* and *Sea Sketches* of R. S. Stoughton; the *Ralph Baldwin Sonata*; the middle movement of the *Sonata in A minor* of Mark Andrews; the *Overtures* of Maitland, Matthews and Fricker; and the splendid *Sonata, The Chambered Nautilus* in four movements by Dr. H. J. Stewart. The last one of the finest organ works for concert use that has been published for many years, and I am sure will have a tremendous success. Then there are men like Jepson, Yon, Frysiner, Gaul—all of whom have written many splendid things that your audiences will enjoy hearing.

My plea then is that all of you who can will carry on this work of proving that the organ recital is not "bunk." It will take perseverance and courage; but as Hugh Walpole says in his wonderful book "Fortitude," "It isn't life that matters, it's the courage that we bring to it."

**Suggestions for the Organ Recital Program**

By Frank Howard Warner

1. Begin with something the audience can be expected to like. They will enjoy the rest of the program more.
2. Appeal to your audience with an attractive title for your first number.
3. Musical audiences are of all tastes. Try to reach all by variety of style and mood.
4. Arrange your program with a view to variety and contrast; avoid several pieces of the same mood or style in succession.
5. Work out a plan for your program. For instance, first a soft number and work up to a climax with the last, or toward the end, and finish with more quiet pieces; or, for a short recital before a church service, start with a big number and gradually diminish to a very soft one.
6. Remember that the general public likes sweetness and power in organ music; therefore, the most effective compositions (for the general public) are those which contain both and have a fine climax.
7. All but the musically surfeited and musical snobs like to hear the celebrated favorite pieces by standard composers, no matter how old they are.
8. There are many effective transcriptions for the organ of favorite composi-

- tions written originally for other instruments and for the orchestra.
9. For those who like "lots of organ," select a composition which begins and ends *ff*. Many of these have a fine contrast in a quiet middle section. For those who prefer soft music, something employing only a beautiful soft stop throughout, or nearly so; but it should be not too long.
10. If trying to educate your public with a composition of the highest order musically, do not place it first and discourage your audience at once, nor last, when they may be tired.
11. If you can play a showy composition with rapid technic (comparatively few church organists can), give the audience a taste of speed with a toccata, caprice, final movement of a sonata or suite, or something of that style.
12. Nervousness is sensed by any audience, and is usually caused by lack of familiarity with the music or the instrument. (Organists are not frequently of the nervous temperament.) Be restful in your playing.
13. Cater to the public without playing unworthy compositions. It will be better for you musically as well as professionally.

"Like all powers, art possesses its laws of propriety, its etiquette; and even those writers who are deficient in

recognizing their deeper meaning have to submit and to pay them a respectful attention."  
F. Liszt.



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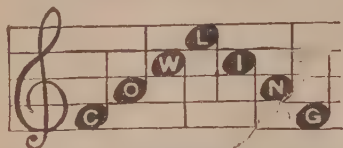
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## The Last Days of Guilmant

By Frederic B. Stiven

LATE in February of 1911 I took my last lesson of Alexandre Guilmant. I had gone out to his villa at Meudon on one of those pleasant spring days which come so early in France, and found the master quite indisposed. The housekeeper, on letting me in at the gate, said that she feared that Guilmant would not be able to give me a lesson. I asked to see him, and she showed me into the large music room of the villa in which his superb organ was placed. Presently Guilmant entered, and I immediately saw that he was not his usual genial self. I protested; but he insisted that, since I had come from Paris to Meudon, he could not think of my going back without my lesson.

On parting, I wished him a speedy return to his usual good health. To his reply he added that the doctors had warned him that he must go more slowly. He had been exceptionally active with numerous engagements in Paris, a trip to Budapest, and working at his compositions. Another American student went immediately after lunch on the same day, but Guilmant was unable to give this lesson; and as he never regained his strength I had the privilege of taking the last lesson the master ever gave.

About March 25th I heard through a friend that his condition was decidedly serious, so made the trip to Meudon to extend my sympathy to the revered master. The housekeeper was very grave when she came to open the great iron gates of the villa garden. In response to my immediate inquiry, she shook her head and began to weep, telling me that she had little hope for his recovery. She showed me into the little anteroom in which stood the famous little one-manual organ which Guilmant's father had built. After waiting for some time, M. Félix Guilmant, the artist son of the master, came to me and told me that his father was becoming weaker each day and that the physicians held out little hope.

On the morning of March 30th, I went as usual to the organ factory of Cavaillé-Coll in the Avenue du Maine to practice. I was greeted at the gate by the concierge,

with but three sad words, "Guilmant is mort."

Two days later came a large black bordered envelope containing an invitation to the funeral at the little church of Saint Martin in Meudon, on the morning of April 1st. The invitation told of his death, of the honors which had come to him during his life, of the departure trains from Paris which would reach Meudon in time for the funeral, and the hour and place of the burial. It was signed by about thirty of the relatives. This list was concluded with these words: "his nephews, nieces, cousins, and all the family."

On arriving at the villa we found a large number of people already gathered, and among them were some of the most famous French musicians, come to pay their last respects to this great master. The organ, forming in line, we passed into the great music room in which the bier had been placed, surrounded by candles. A priest at its head offered to a passerby holy water to be sprinkled on the casket. In the center of the large room stood the family in receiving line, and each who passed shook the hands of the immediate relatives. Mr. Georges Jacob was at the organ.

We passed into the garden again and waited in the drizzling rain for the procession to form. Outside the iron gates the casket was placed upon an open hearse, and through the mud and rain the cortege plodded up the hill to the church of Saint Martin.

In addition to the regular service of the church there were a number of extra musical numbers, the most impressive being a beautiful rendition of the *Bach Air on the G String*, by an exceptionally fine violinist. After the services each person signed a large black-bordered book which was placed on a table in the entryway, and the funeral party went by automobile to Paris where the body was interred in the Cimetiere de Montparnasse.

Here he was laid with many of the great men of France—Franck, Bartholdy, de Maupassant, Saint-Beuve, Bougere, Larousse, de Lisle, and many others.

## The Unit System

By Dr. J. Humphrey Stewart

[Dr. Stewart's comments upon the unit system are interesting as expressing the view of many organists upon a much-discussed question. In justice, it must be said that the unit system has numerous enthusiastic advocates who believe firmly in its advantages. EDITOR OF THE ETUDE.]

At the risk of being called "old-fashioned," and classed as a "reactionary," I venture to assert that the unit system of organ building is the most unfortunate development of recent years. It is the death blow to artistic organ building, and makes for an era of cheap commercialism which is one of the worst features of present-day organ construction. In a large instrument the system is unnecessary, and in a small organ it is destructive of independent tone qualities.

A small organ of twelve or fifteen stops

may be so constructed as to furnish a great variety of tone qualities; but this can be accomplished only by giving a distinct tonal effect to each register. The unit system, based upon the idea of using one set of pipes for several supposedly different stops, can never supply a proper variety of tone qualities. "Pipes is Pipes"—paraphrase the old saying, "Pigs is Pigs" so that a single set of pipes will always sound the same, even if transferred from one manual to another, or made to masquerade under three or four stop labels.

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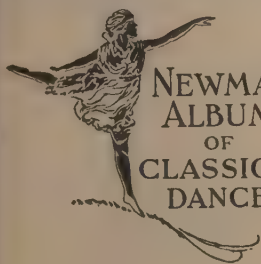
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### The First American Composer.

Q. Can you tell me anything about Francis Hopkinson who, I understand, was an American?—BERNARD S., Alexandria, Minn.

A. Francis Hopkinson was a celebrated politician during the second half of the eighteenth century. He was also a lawyer, a theoretical writer of poetry, an inventor and a satirist. He is credited by many as being the first American composer. As an inventor he made a bell-instrument, which he called a *Belharmonica*. He also adapted a keyboard to Benjamin Franklin's musical-glasses, or glass harmonica. Born in 1747, died in 1791.

### Pianist, Composer, Teacher.

Q. Is Miss Helen Hopkirk English or American? What school of playing does she represent?—G. A. S., Londondale, R. I.

A. Helen Hopkirk, known in private life as Mrs. W. Wilson, the justly-reputed pianist, composer and teacher, is Scotch by birth, having been born near Edinburgh, May 20, 1856. After considerable traveling and concertizing in Europe and the United States of America, she now lives and teaches in Brookline, Mass. Although her first teacher, Sir Alexander Campbell Mackenzie, was a Scotchman, her chief musical education was obtained in Germany and Austria, under Lichtenstein and Leschetizky, Navratil and Mandl. Her school of playing is, therefore, German.

### Children's Voices.

Q. Can you tell me how to teach very young children (3 to 8 years of age) how to learn new songs without tiring my voice? I have noticed that the children have difficulty in singing prettily the high notes which are usually in their songs. Should they be encouraged to do their best with these notes, or do you think it better to transpose the key or to change the melody in some way?—HOPE S., School-teacher.

A. Beyond teaching children how to breathe and how not to sing in their noses, they should have no vocal training whatever, no kind of endeavor to develop a child's voice. Other than what has just been said, to endeavor to train children of from three to eight years of age would be a crime. Boys should not be allowed to sing from the time their voices begin to "break" until they are about eighteen. Girls may begin the serious study of singing at the age of sixteen, according to their physical development and health. The latter may sing about the house for their own amusement, but no training from any teacher, good, indifferent or bad; the good teacher will not consent to teach them, the indifferent and bad will ruin the voices. Let them all sing when little children, but do not try to train their voices; train their ears. Never let them strain after high notes, keep them well within their compass; if the air is too high, transpose it. If you cannot teach them by your singing, use an instrument; if none is available, employ another teacher.

### Double Tonguing.

Q. What is meant by "double tonguing," and to what instrument is the term applied?—I. S., New London, Conn.

A. Double and triple tonguing form part of the technique of playing of the flute, piccolo, trumpet and cornet, whereby repeated notes may be rapidly performed, particularly in rapid staccato passages. The tongue is made to pronounce the letter "t" twice or thrice in rapid succession and thus produce the effect desired.

### P., pp., f., ff.

Q. Were the marks of expression "p," "pp," "f," "ff" introduced to meet the requirements of the pianoforte, or did they exist before that instrument was invented? This question is prompted by the fact that I learned somewhere that the gradations of "pp" to "ff" were not possible on the forerunners of the pianoforte.—B. G., Flint, Mich.

A. These marks of expression existed some time before the year 1600, used in vocal and instrumental music, whereas the piano was not invented until 1711. But the signs for *crescendo* and *diminuendo* (—) were not employed until about 1740 and quite independently of the piano, for the simple reason that a *crescendo* cannot be imparted to one single note or one chord on the piano.

### Czerny and Beethoven.

Q. I have heard or seen it stated that Beethoven was at one time a pupil of Czerny. Is that correct? If so, for how long?—E. W., New York City.

A. The statement is upside-down. It was Czerny who was a pupil of Beethoven for some three years. About fifteen years later Czerny taught Beethoven's nephew, Karl, for between two and three years. Czerny's technical studies deservedly hold a very high place in the student's daily practice.

### An American Pianist-Composer.

Q. Can you give me any information about a pianist named, Mme. Rivé-King? Is she French or American?—CLARA K., St. Louis, Mo.

A. Madame Julie Rivé-King was born at Cincinnati, O., therefore American. Her father was a portrait painter and her mother a well-known and successful teacher of singing and piano. She studied in New York with Mr. S. B. Mills and Dr. William Mason, later in Europe with Reinecke and Liszt. She made her debut as a pianist at Leipzig, in 1874, at the age of seventeen. Since then she has played all over America and Canada, interpreting most admirably the greatest compositions of all the schools from Bach to Liszt. She is also known as a composer of worth.

### Pedals and Mozart.

Q. Should the pedal be used in playing the compositions of Mozart? What is the rule?—ALBERT S., Hoboken, N. J.

A. The pedal should not be used for compositions written previous to the introduction of the piano. Thus, the majority of the compositions of Couperin, Rameau, Johann Sebastian Bach, Handel, Philip Emmanuel Bach, Haydn, Mozart, Clementi and the first period of Beethoven are much better when played without pedal. The following rules will be found useful: Do not use the damper-pedal (I) with a series of successive diatonic or chromatic notes; (II) or with scale passages; (III) or with two or more chords of different harmonies.

### Substitution of Fingering.

Q. What is the real meaning of fingering by substitution? Is it employed in piano playing?—QUIZ, Pittsburg, Pa.

A. In order to produce a pure legato, or sostenuto, in playing it is necessary to hold a note by substituting another finger for the one which struck the note. It is employed very much in organ playing; but it is needed just as much in piano compositions.

### To Write a Melody Correctly.

Q. Please explain why some notes have two stems, and some a rest over or under the notes? Would not the same piece be written correctly with these notes on the one stem and omitting the rests? Thus:



—E. L. H., Pasadena, Cal.

A. The first example is the proper way to write, in order plainly to set forth the melody (here, in the treble); the notes underneath denote the accompanying harmony; the rests show that there is no accompaniment to the melody above them. For these reasons, the second example is altogether wrong. Still more, the printed details of music on a page should stand out like the details of a picture, which appeal to the eye of the player and suggest unmistakably the composer's intention.



tion. The chords in Ex. 2 look as if they had dropped from the clouds, without rhyme or reason, and are of the clouds, cloudy.

### The Oldest Bowed Instrument.

Q. What was the Chrotta?—B. D. G., Flint, Mich.

A. The Chrotta (Latin), Crout, Crouth, Crwth, Crowd, is probably the oldest of all European instruments played with a bow. It seems to owe its origin to Brittany and England. We find it mentioned in a distich by Fortunatus, in A. D. 609:

"Romanusque lyra plaudat tibi,  
Barbarus harpa, Graecus achillaca,  
Chrotta Britanna canit."

### An Unusual Term in English (Portuguese).

Q. Please tell me what is meant by "A Chula." I have consulted all my text-books and have not been able to find it.—A. C. D., Broad St., Philadelphia, Pa.

A. "A chula" is a Portuguese dance, derived from the Spanish *chica*, whose modern form is the *cachucha*, all of which are of Moorish origin. The *Fandango* and the English (or Irish) Jig are descendants of the *chica* or *chula*—so are the words *Ciaccona* (Italian), *Chaconne* (French), *Cachuca* (Spanish), *Gigue* (French), *Jig* (English) and *Czardas* (Hungarian).



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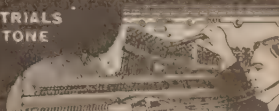
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## Knots in the Board

By Brian Barnes

Dear Evelyn,

SINCE you will not be able to come here for some time, I want again to emphasize the necessity of your concentrating all your energies on overcoming the "knots" in the pieces on which you now are working. Be sure to play the notes exactly as written by the composer. There is absolutely no sense, nor use in practicing wrong notes; they do not belong to the piece, and they not only waste your precious time but you also are memorizing mistakes, which is inexcusable.

The *Prelude* you are studying now should be memorized by the next time you came; and it will be if you concentrate upon it, playing it slowly until you are sure of it. Look for the "knot" in it, there is really only one and not a bad one. Practice it *slowly* and it will cease to be a difficulty. When a carpenter planes a board he does not work around the knot, leaving it alone, but instead he makes sure that his plane is sharp (concentration is your sharp plane) and takes that knot off just the same as he smooths the rest of the board. This simile is not perfect, but it shows you the necessity of working at the "knots" in all pieces until they are conquered. By eliminating the "knots" the piece becomes yours, a beautiful possession not for you alone but for all who are to hear you in the future. The more you are in earnest, the sooner and the surer you will succeed.

Of all the arts which have been developed by the human race, music is the highest, the nearest approach to that beautiful world beyond. In a sense it is a link between this life and the next; and those, who by gift and appreciation feel and know the exquisite thing music is, are responsible to their fellow-beings to make the most of their talent and opportunities to all whose lives they touch.

I think and feel this obligation, and therefore I am sure you will do your very best to perfect your expression of the music there is in you by diligent, painstaking, thoughtful, loving care with your studies.

Very faithfully your friend,  
Brian Barnes.

## The Sticky Season

THE sultry days of July and August are in some ways the most disagreeable season of the year for the violinist who is obliged to fill engagements. The perspiration of the left hand saturates the strings, causing them to lose their tone or break; and the hand sticks to the neck of the violin in the most exasperating way.

Many players carry a bottle of alcohol in their cases, with which to bathe the hand just before playing. The rapid evaporation of the alcohol dries the hand and stops the trouble long enough for a short solo to be played. Many use silk strings in the summer, or even wire, when they have to play in the damp night air or near a body of water. Saturating the strings with oil of sweet almonds, or other string oil (except for the portion of the string to which the bow is applied) gives relief in many instances.

The violinist must dress in the coolest possible manner for summer appearances. Also, it is well for him to shun alcohol and malt liquors and drink lemonade and other acid fruit drinks.

## For Tone

Try playing a scale every day, drawing the bow very slowly, counting twenty at the rate the clock ticks, to each stroke. There is no better tonic for a poor, uneven tone, and unsteady bow arm.

# The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department  
"A Violinist's Magazine Complete in Itself"

## Acquiring the Vibrato in 'Cello Playing

By G. F. Schwartz

THE vibrato is an effect indispensable to the stringed-instrument player who has passed beyond the elementary stage in his study. It is not easily acquired; considerable patience and intelligent practice are necessary for the mastery of the vibrato, and as a result it is not as often heard as might be desired.

The true vibrato in 'cello playing involves not only the movement of the left hand, but includes also the coöperation of the entire left arm, and the movement should be so brought under control that the rate may be modified at the will of the performer.

As a means of acquiring a satisfactory vibrato, the following suggestions are offered. Place the left hand on the *a* string of the 'cello in a position to stop *c* (setting the first as well as the second finger). With these as a pivot or anchorage move the hand and arm slightly forward—away from the body—then, as the bow is drawn, bring the hand and arm back again to the normal position. Repeat this movement, at first three or four times to each stroke of the bow; gradually increase the number of movements to 6, 8, 12 and finally 16. Reckoning 12 or more vibrato movements to one bow may be accomplished by mentally grouping the movements in fours. On account of the different position of the hand in the use of the 'cello, it is difficult to carry the movement beyond the elbow. The upper arm should, however, be sympathetically responsive to the movement of the forearm and hand. In other respects the study of the vibrato will be carried on in the same way as with the violin or the viola.

At first the movements of the arm are likely to be stiff and awkward (like the first stroke of an inexperienced skater); but they will come under control with a reasonable amount of practice. It is best to commence with the second finger stopping the *a* string, as this position affords a more secure anchorage for the hand and arm, and there is less danger of the muscles tightening unnecessarily. Eventually the vibrato should be mastered with these fingers: the first and fourth. They can wait, however, till the movement is made with ease and confidence with either of the two middle fingers.

Advantage may be taken of "sympathetic vibration" to produce the vibrato, or at least the vibrato effect with the open strings. This is sometimes desirable where a sustained open-string tone is required—often at the close of a composition. To accomplish this effect, stop the next string above, an octave higher than the tone to be heard; play the required note, but vibrate the octave above—the latter will be transmitted "sympathetically" to the tone of the open string. This may be done also by stopping the next string below at the unison of the tone to be played. Though necessary in order to produce the effect with the *e* (violin) string, the former method is likely to give better results in the case of the three lower strings.

The string player will also do well to listen attentively to the vibrato (not tremolo) produced by a good vocalist, and attempt to reproduce the same effect in his instrumental tone-production.

## Positions for Small Orchestra

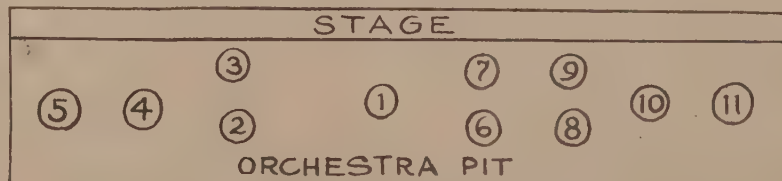
THE violin department recently published a diagram showing the position of the various instruments for a large symphony orchestra. In the case of a small orchestra the arrangement is somewhat different. The diagram below gives the positions most commonly used in the case of a small orchestra used for stage performance.

No. 1, first violin; No. 2, second violin; No. 3, viola; No. 4, violoncello; No. 5, double-bass; No. 6, flute; No. 7, clarinet; No. 8, first cornet; No. 9, second cornet; No. 10, trombone; No. 11, trap drums.

If there is a director, he would sit in position No. 1 and the first violinist would sit to his left. In small orchestras the first violinist often acts as director. If

there is a director and two first violins, the first violins would occupy positions No. 2 and 3, and the second violin and viola would sit to their left. If a piano is used it is placed in the center, with the violins to the left and the wind to the right.

The arrangement in the diagram above is the one almost universally used, when the orchestra plays in the orchestra pit below the stage, as it has been found to give the best results. Of course when a larger orchestra is used in stage performances, as in grand opera, different arrangements are used, different directors having somewhat different ideas as to the arrangement.



## The Theater Orchestra

Small orchestras are arranged in various ways; but the arrangement shown above seems to be best for the theater pit. In making phonograph records the players are often placed upon different heights, for special effects.

## The Fiddler

THE "jazz" fiddler, you have heard him—day, at dances, hotels, restaurants, vaudeville, and sometimes regular theatrical productions, whining and shrieking like a lost soul the feline hader.

The United States has the doubtful honor of having given birth to a new school of violin playing—the jazz. Starting as novelty a few years ago, the jazz band and orchestra have multiplied like the rabbits in Australia. Unfortunately the popularity of this type of music has grown in the ratio. Every little while we hear "jazz" is dying out; but this does not seem to be the case, and its popularity still seems to be in the ascendant. The great majority of the dance music of the American people is of the jazz description. When a dance orchestra is to be engaged, even our social people almost invariably engage the "Symphonic Snorters," instead of the Mozart Sextette. The young people seem to prefer to dance to jazz. The applause which greets the efforts of jazz performers, in hotels, restaurants and vaudeville shows, proves that it is extremely popular with the people.

### Glissando ad Nauseam

The art of the jazz violinist, if art can be called, is founded on the continuous use of the *glissando*, that is, unbroken finger slides, *ad nauseam*. Now, nothing is more sickening to the ear of an educated violinist, or the refined ear of a real musician, than the constant use of these unbroken slides. It is true that the *glissando* is occasionally introduced in artistic and legitimate violin playing; but this is only at rare intervals, and in passages where it heightens the expression and is acceptable to a cultivated ear.

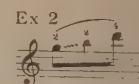
The jazz fiddler does all his shifting on the one-finger route, and even at times slides between notes in the first position where no shifting is involved.

Expressed in notation, the jazz player would make the shift given as below:



In both cases there would be a one-finger slide to the top note.

The educated violinist would play such a passage as follows:



It will be noted in this manner of shifting that the second finger slides only to B, when the fourth finger strikes the D forcibly. The slide is thus broken at the note B, and there is no slide from B to D, thus obviating the whining effect of the unbroken slide. As the shift is made very rapidly, the small note B is not heard and the effect on the ear is that of a clean legato from G to D. The effect of the continuous slide is broken, and the result is most artistic.

### Imitations

Some jazz fiddlers also introduce bird calls and imitations of animals in their playing, together with all manner of grotesque noises which they are able to imitate. It is likely that the jazz players borrowed their ideas of this continuous sliding from the old-time country fiddlers who were strong for the slide, and never lost an opportunity of employing it. There is something in the taste of uneducated musicians, and their hearers, who are capable of comprehending only the lowest types of music, which seems to find keen delight in these continuous one-finger slides. We find the same grace (?) employed by the jazz slide-trombone players. I often have heard pupils apply for lessons who had learned to play the violin by ear, or "air," as the



alled it, and who had taken as their model some country fiddler, who would do all their shifting with one-finger slides, and could even slide the fingers between notes in the first position, frequently. They considered this sliding a great beauty, and it was often very difficult to wean them away from the habit.

Primitive people and savages like this fiddling. The Chinese fiddle has only one string, and no fingerboard, so naturally, Chinese fiddle technic is a case of "slide-slide-slide." Still I know of not a few musicians who would as soon listen to a Chinese orchestra as an American jazz orchestra with its whining fiddles, moaning saxophones, plunking banjos and whanging cow-bells.

### The Primitive Fiddle

The Arabian fiddle, and those of many Oriental countries also have but one string and no fingerboard; so their manipulation is also very much a case of the slide.

The present vogue of jazz will surely do a great deal of injury to the musical taste of the rising generation, and to the development of our young violinists. In addition to the outlandish noises produced by the jazzers, the style of compositions produced by the composers of "jazz" of the present day is banal and demoralizing to the last degree. How can a young violinist or other music student listen to this stuff constantly, without having his taste corrupted. We have this "blues" and that "blues," and

all sorts of demoralizing rubbish, written in the worst possible taste and examples of the lowest type of music.

If jazz was only heard occasionally by our young people as a burlesque on what true music should be, it would not be so bad; but when they go to one or two dances a week and listen to it from three to five hours in one evening, besides hearing it frequently at parties, receptions, and other social gatherings, as well as at the theaters, it cannot but have a serious effect in a musical way on the growing mind of the young.

The only possible use I can see in jazz, to the young violinist or music student, is that when listening to it he should try to impress on his mind to avoid as far as possible the style and execution of the music he is listening to, and he ought to listen to very, very little of it even for this purpose. If a young person associates with refined, cultivated people, who talk good grammar, with pleasing, well-modulated tones, he instinctively grows like them. If he associates with rough boors, whose conversation teems with bad grammar, profanity, and bad taste, he will also come to be like them. It is the same with the young musical student who listens to jazz many hours a week; he will likewise become corrupted in musical taste, and his performance on his instrument will thus suffer.

### One Proof of Age

THE little article in the October issue, "One Proof of Age in Violins," by Mr. George M. Van Buskirk of New York city, has created a great deal of discussion among violin owners and makers. In his article Mr. Van Buskirk quoted from the well known work on "Old Violins" by Rev. H. R. Haweis, the English violin authority, in regard to a small plugged hole which is sometimes found a few inches below the nut, in very old Italian violins. Rev. Haweis states that the eminent violinist Oury first called his attention to these plugged holes and gave the reason for their existence. According to Oury, in the days when violinists marched and played in religious processions, they had their violins attached to a button, screw or hook, on their clothing, by a small chain secured to the violin, so that at the elevation of the host they could let go of their violins and drop on their knees.

This practice having been discontinued, the little hole in the violin where the chain was attached was plugged up, so as to be hardly perceptible.

Following the publication of the article in THE ETUDE, a number of readers wrote that they had discovered little plugged holes in their violins. A number of violin makers also wrote that plugged holes are common in violins, but are put there for quite different cause than that named by Rev. Haweis. Messrs. Dowey and Notge, violin makers at Framingham, Massachusetts, write: "It has been the whim of some violin makers for a long time to insert a small dowel through the plates at each end-block, seemingly to make them more secure; although, with the use of any good fiddle glue, this is unnecessary and in fact an annoyance at some future time when the instrument must be opened. I have found these small dowels in quite a few instruments, in many of the lower priced fiddles as well as in some of the higher grade; and it is quite probable that manufacturers himself employed this means of securing his plates to the end blocks.

Does not this explain the mysterious little round hole? As I am writing this letter I have before me on the bench, one of these plugged fiddles. This fiddle is old, but has all the ear-marks of the old German trade fiddle, and it certainly is not the work of a master violin maker."

H. M. McGohan, another violin maker, writes: "Every German factory-made violin has this plug in the top, both in the end block and neck block. These plugs of wood are either placed in the 'factory fiddle' to mislead, or as a means to hold the top in place while the violin is being clamped together. Perhaps the writer who made the statement referred to, has not handled many factory-made or cheap violins, as no hand-made violin of the present day has these little plugs of wood in the top."

### Plugged Holes

This opens up quite an interesting discussion; and, as is the case in so many controversies, each party may be correct from his own standpoint. There is no question but what there are many inferior violins which have these plugged holes, placed there in the process of manufacture. On the other hand there is little doubt of the custom of the olden minstrel attaching his violin to his clothing by a little chain, so that it would not fall, when he fell on his knees when he was marching in a religious procession, at the elevation of the Host. It will be noted that the Rev. Haweis limited his proof of age to violins which were old Italian violins to start with. He did not make the general statement that any violin which had a little plugged hole is a genuine old Cremona.

It is also well to remember that the violin counterfeiter is a busy and versatile individual. A hole is easy to make and it is equally easy to plug it, so we strongly advise ETUDE violin readers not to buy old violins solely for the fact that they have little plugged holes "a few inches below the nut."

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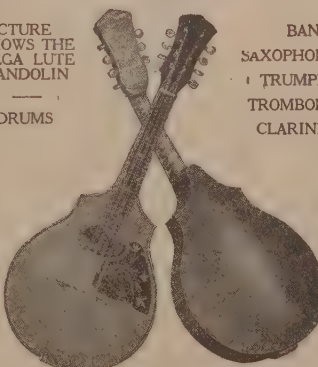
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## Advantages of Piano Study for Violinists

By E. H. Pierce

ON many occasions the writer has been questioned: "I wish my little son (or daughter) to learn the violin; don't you think it is best to have a year or two at the piano first?" Then Yankee-like, this question is answered by "Why?" It is very seldom that any plausible reason is forthcoming, which shows that minds are a little cloudy on the subject. Perhaps it will help to an intelligent consideration of the question if we review the reasons, briefly, for and against.

### Reasons For

1. The violin being, in its earliest stages of study one of the most difficult instruments, it is a help to be already versed in the rudiments of music, viz., notation, time-keeping, signatures, meaning of accidentals and formation of the scales. While any good violin teacher is just as competent to give instruction in these points as a piano teacher, his task becomes much simpler if (the pupil being already versed in them) he can put his whole attention on the matter of violin technic at the start.

2. Practice on a well-tuned piano is a valuable training to the ear, helping the pupil to recognize correct intervals on the violin where the pitch of each tone is under his own control.

3. Piano music being complete in harmony the pupil acquires an appreciation of chords and of the combination of themes in a polyphonic structure. This same thing would come to him ultimately, perhaps, from quartet and orchestra playing, but that is several years away from a beginner.

4. In case the pupil should in later years become a violin teacher, it is of very great value to be able to play his pupils' piano accompaniments. With all due respect to Pleyel, Viotti, Spohr and other writers of excellent violin duets, the repertoire for "violin and piano" is in-

comparably richer and more varied than that for "violin duet."

### Reasons Against

1. The technic of the piano is not based on the technic of the violin, but in respect, at least, a slight hindrance. In playing scales on the piano one has to pick up each finger cleanly as the one strikes; on the violin (the duration of the tone being entirely under control of the bow) the fingers must be laid down on the string as much as practicable.

2. If a young pupil is already anxious to begin on the violin, it is a great disappointment to have to wait a couple of years and do something different first. "Hope deferred maketh the heart sick." Best begin while the interest is keen, and take up the piano later on.

3. In some cases, a divided interest and divided effort results in mediocrity in both instruments. The cure for this is to decide clearly which is to be your main subject, and give that the greater share of time and effort. Usually it is not difficult to determine the direction in which one's greatest talent lies, though there have been noteworthy exceptions—Harcourt Bauer, for instance, meeting with slight success as a violinist, turned his attention to the piano and became one of the world's greatest pianists.

### Mutual Reactions

We have already mentioned some of the advantages to a violinist of piano study. It remains to notice some of the effects of violin study on a pianist. These are briefly summed up, but nevertheless, of great importance: a fine accuracy of phrasing, and a feeling for beauty of tone.

We have intentionally avoided any dramatic conclusion, as each person should be able to decide for himself when the data is clearly presented.

## Violin Questions Answered Personally

By Mr. Braine

L. H. Q.—The last line of the Maggini label is "Brescia 16—," Brescia is a city in Italy, and "16—" is the date when made, with the last two figures omitted. A genuine Maggini violin is very valuable, but there are thousands of imitations. 2. Consult Sir George Grove's Dictionary of Music, in your public library, and you will find a long article on Maggini.

A. N. G.—Georg Aman was a well-known violin maker in Augsburg, a city of Germany, from 1680 to 1720. He made some excellent instruments. Full details of his life might possibly be found in some German work. He would not be classed as a great violin maker. As the work of makers of this class is not often imitated, your violin is probably genuine. I could not give a guess as to its value without seeing it.

J. H.—The label reads, "Gasparo da Salo, Brescia (a city in Italy)." Quite impossible to say whether it is genuine without examining it, or to give you any idea of its value.

F. J. H.—Thirteen inches from nut to bridge would no doubt be right for your violin. Occasionally we find violins with shorter necks. 2. Sorry that in justice to our advertisers we can not express opinions on modern violins.

W. P.—I have repeatedly explained in THE ETUDE that lumps and sore spots on the chin or neck are caused by pressing the violin too hard against the neck, or pressing the jaw too hard against the chin-rest, at the same time swaying the violin to and fro from side instead of holding it quite still. The skin is violently rubbed for a long period of time on any part of the body a sore spot or lump will form. Hold your violin lightly and perfectly still, and you will have no trouble.

Many violinists are troubled with the lumps—sometimes as large as a robin's egg—which form from pressure and rubbing of the violin against the neck. There is no necessity for it.

M. D.—Some violinists memorize music easier than others. As you have such difficulty in memorizing, I would suggest that you try very easy music. Start by memorizing the scales, and arpeggi; then the simplest exercises you can find; then the melodies, especially familiar songs and pieces. As nature comes to your aid in developing the memory, gradually try more difficult compositions. As you are only a beginner in harmony, you cannot expect much help from that branch just yet, although later on it will help you to memorize.

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Bulletin of the Presser Home for Retired Music Teachers in Germantown

April proved to be a most interesting month at the Home, largely through the introduction of a fine radio apparatus, capable of receiving messages from long distances. This was the personal gift of Mr. Edmund Driggs, of New York. The radio has already proved a most delightful innovation. The sermons on Sunday night are heard in the large parlor of the Home, by a most interested group of listeners, one of whom have unfortunately been unable to go out at night for some little time. The performance of the Wagner "Ring des Nibelungen" by the German Opera Company visiting Philadelphia was heard by the Home family with real joy over the radio. Mrs. Mary K. S. Smith, President of the Social Club of the Home, reports that on the fifteenth of the month the Rev. Dr. Thomas, pastor of the First Methodist Church of Germantown, gave an address upon "Lloyd George and the Welsh" for the Home that was immensely appreciated. On another occasion Mrs. Edmund Driggs, teacher of music at a school for young women, Fifth Avenue, New York, played piano solos and also accompanied a son, of thirteen, in 'cello solos. Later in the month the Home Family was entertained by the House Committee at the installation of the newly-elected president of the Home, Mr. Edwin B. Garrigues. Mr. Garrigues is a Philadelphia business man who has served upon the Board of Directors of the Home for several years. Mrs. Garrigues, who is present upon this occasion, has just retired from the presidency of the Matinee Musical Club of Philadelphia (fourteen hundred members), one of the largest musical clubs of the country. The program of the evening was arranged by Mrs. Grace Welsh Piper, one of the Home Directors; and the performers were Mrs. Ruth Kennedy Cross, soprano; Mr. John G. Miller, tenor; Miss Katharine Loman, pianist. The critical audience, composed entirely of former teachers, was very enthusiastic.

New Recorded Music

By Horace Johnson

JOHN McCORMACK has made a Victor record of Sullivan's famous song, *The Lost Chord*. This announcement means much, for, without exception, this disc is one of the most perfect records that has been made. Mr. McCormack has made a reproduction which will stir the heart of every living soul. He sings with fervor, with absolutely accurate diction, accompanied by an orchestra and organ in perfect balance. As for the selection, it is probably the best known of any sacred song.

It may interest you to know the story of how *The Lost Chord* came to be written. Sir Arthur Sullivan, the composer, had found Adelaide Proctor's lyric and had tried several times to set it to music. His efforts had been unsatisfactory; and he had discarded them. One night he was sitting by the bed-side of his brother, who was critically ill, when the melody of the now famous song came to him. He found a piece of paper and, entirely oblivious to his surroundings, feverishly wrote. As dawn came he finished the song. Only then it was he remembered his duty to his brother and turned anxiously toward the bed of the patient. The invalid was sleeping the sleep of convalescence, and had passed through the crisis toward health.

There is another record of paramount importance, on the May Victor list. This is the disc Amelita Galli-Curci has made of Rimsky-Korsakoff's *Song of India*. Of all the many works of this famous Russian, *Song of India* is the best known. To the general American public it is familiar in its adulterated form; for this is the melody Paul Whiteman arranged for dancing about a year and a half ago, which swept the country from coast to coast. Galli-Curci sings the song in its original form, and truly marvelously. This record can be compared with any reproduction of any phonograph company. It has no defects. Galli-Curci sings with a cool, pure tone. Her cadenzas give the sensation of dropping pebbles from the arch of a bridge into a dark, green, limpid pool, and watching the circling rings move outward to the shores, catching as they move the reflected glint of sun through the motionless leaves of the bending trees. This is a record that breathes of peace and rest, of soft, gentle breezes and the buzz of a distant locust.

Fritz Kreisler introduces one of his new compositions this month entitled *Toy Soldiers March*. It is piquant, fragile, and simple in harmonic construction. He plays it in strict march time, accurately depicting the stiff, rigid movements that the picture of a red-coated little army paints on the imagination. There are some clever imitation passages between the violin theme and piano accompaniment. The disc is the usual splendid reproduction which Mr. Kreisler always makes.

Another selection from Toyland, the play-land of our youth, is the disc Irene Williams has made for the Brunswick, of the famous air from Victor Herbert's operetta, "Babes in Toyland." This song, *Toyland*, has one of the most beautiful melodies of the light literature of America. It has an ever living value. A short time ago it was found tucked in the midst of a collection of "Heart Songs" with *Annie Laurie*, *Ben Bolt*, *Old Kentucky Home*, *Old Folks at Home*, and *Oh Promise Me*. It well deserves a permanent place in our song literature. Miss Williams has made a fine record. She sings with a splendidly balanced orchestral accompaniment, and upon repetition the refrain is played as a violin solo. This selection will afford many happy moments for all who hear it. Sigrid Onégín, the contralto who has

gained much interest here this season, sings the famous Brahms *Auf dem Kirchhofe (In the Church Yard)*. Her German is exceptionally fine, and her interpretation of one of the most difficult of German lieder is intensely satisfying. She has caught accurately the tragic pathos expressed in the words of the text. Onégín's top voice is reminiscent in quality of Schumann-Heink—smooth and dark, yet warm in feeling like the taste of chocolate.

For an operatic selection the Brunswick offer the aria *Una furtiva lagrima (A Furtive Tear)* from "L'Elisir d'Amore," sung by Mario Chamlee. This aria, one of Caruso's favorites, begins with an orchestral prelude which sets the correct atmosphere. The voice enters with the melody, one finely etched lyric phrase after another expressing the heart-rending grief of hidden tears. Chamlee's record is excellent. It is not the equal of Caruso's, but that could not be expected, yet he gives a splendid performance and a fine interpretation. His final high notes and the cadenza have charming qualities.

To continue with the numbers of the song-cycle, Amy Woodforde-Finden's "Indian Love Lyrics," which he began, Louis Graveure sings *Less Than the Dust* for the current Columbia list. As usual his diction is superb; and, with the aid of an orchestra of fine proportions, Mr. Graveure sings with intensity and great display of tone and emotion. His is a big voice, vibrant and heavy in force, and he makes much of the opportunities for its expression in this song. If you wish a disc which will command spontaneous applause from all who hear it, this record fills the bill perfectly.

Of entirely different texture and pattern is the reproduction which Tandy MacKenzie, the tenor, has made of *God Touched the Rose*. Mr. MacKenzie has a voice spirituelle in quality, which is splendidly suited for the singing of this song. It is much the same type of voice as Gigli at the Metropolitan, who is called the "Golden-voiced tenor;" though Mr. MacKenzie is yet a young singer and has not the fine expression which Mr. Gigli has achieved. There is fine nuance and shading in this disc. A 'cello solo as an interlude also sustains interest.

Eddy Brown, the violinist, plays his own transcription of *Forsaken*, the German folk-song, this month. His first few phrases have a 'cello-like quality most interesting and very pleasing. Then, with the entrance of double stops he soars to higher positions. Toward the end of the selection Mr. Brown introduces a counter-melody of his own invention, which he uses to advantage in a striking cadenza. Mr. Brown's reproductions are well worth the attention of every violin student for there is much to be learned from them.

*Silver Threads Among the Gold* appears on the Edison list as a piano transcription played by Franz Falkenburg. Mr. Falkenburg plays the song through as we know it and then proceeds to adorn it with decorations and florid garlands. The melody is handled deftly and expertly, never hidden by its heavy embellishments of trills and arpeggios. Those who love the old songs will be pleased by this disc and it will add another fine pianistic re-creation to their library.

Yvonne Gall has sung Gounod's *Ave Maria* for the Actuelle. It is a superb record. Her voice has registered with a purity and evenness that deserves commendation. A violin obbligato helps to make this disc a meritorious reproduction. The shading and phrasing are carefully drawn. This selection has an interest and appeal for everyone. It is one of the most beautiful melodies of song literature.

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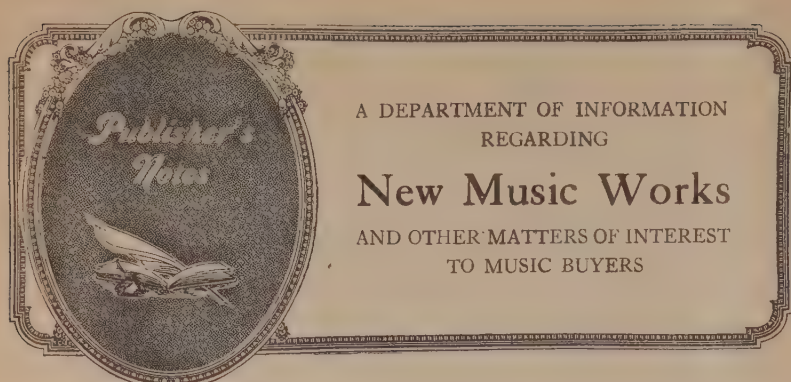
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Elementary Etudes, Op. 161—F. T. Liffel	.35
Etudes Miniatures—Terry.....	.35
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Forty-four Studies for the Organ—J. Schneider, Op. 48 (See Organist's Etude, Page 418).....	.30
Gallia, Mixed Voices, Gounod.....	.15
Golden Memories—Mrs H. B. Hudson.....	.25
Golden Whistle, The, Operetta, Forman	.30
King of Kings and Lord of All—Stults.....	.25
In the Forest—Grunn.....	.25
Mazas' 30 Special Violin Studies, Op. 36, Book 1 (See Violinist's Etude, Page 421).....	.30
Mondah-min—Cantata—Bliss.....	.35
Musical Progress—Finck.....	.80
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Polyphonic Studies for Violin Classes— Lehrer.....	.40
Scene de Ballet—deBeriot.....	.30
School of Violin Technic, Sevcik Op. 1 Part 1.....	.30
Secular Mixed Chorus Collection.....	.35
Six Piano Pieces—Huerter.....	.30
Sixteen Recital Etudes—Schytte.....	.30

### Just Four Months

The best time to arrange plans for next season and secure necessary teaching material is now while you are alert on your musical work, rather than during the lazy days of late July and August when it is too easy to put off and before it is realized the time of need finds you unprepared. Just four more months and the next teaching season will be upon us. During the coming four months there are vacations to be enjoyed, plans to be made for the 1923-1924 season and new teaching material to be secured.

Let us know the type and kind of material you will want for next season and we will send you a selection or write for catalogs covering the grades in which you are interested and make your own selection of material desired for examination. This music will be charged on next season's "On Sale" account for which returns and settlement need not be made until the close of next season. With the important matter of teaching material taken care of, vacations may be enjoyed to the utmost and next season started unhampered by the important condition of trying to get needed material in a rush.

### Betty and the Symphony Orchestra By Elizabeth A. Gest

This will appear in The Etude Booklet Series, for the reason that we desire to issue it in such inexpensive form that teachers may secure one for every member of their music club. It is expressly for little children. Betty learns all about the instruments of the orchestra and their players, and learns it in a very delightful manner. We are offering this booklet in advance of publication at a special introductory rate of 5 cents a copy.

### The Annual Settlement of All Accounts

The annual settlement of On Sale accounts is due and expected during the summer months of each year. Early in June there will be mailed to all schools, conservatories and individuals having open accounts on our ledgers at that time, a complete statement, which will include all items sent out On Sale during the season now closing, and the regular monthly charges not yet paid as well; that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time. Directions to follow when returning music and making settlement of the account will be found in the envelope with the statement, which should be carefully read and followed.

One of the most important directions is that the name and address of the sender must be written or stamped on the outside cover of every package returned. The emphasis we place on this detail may seem unnecessary to some of our patrons, but we receive hundreds of packages during the year with neither name nor address on the wrappers by which to identify the senders and we want to do everything possible to the end that the delay and dissatisfaction to all concerned on this account may be avoided, or at least reduced to a minimum. The following general rules should be carefully read and adhered to:

(1) Return prepaid all On Sale music unused and not desired. A credit memorandum for the value of the returned selections will be sent at once with a statement showing the correct balance due us. **BE SURE TO PLACE THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED.**

(2) In returning music, large packages may be sent by freight, ordinary sized packages by express, or mail; the rate by mail is two ounces for one cent up to four pounds, and then parcel post rates up to fifty pounds or inside the first three zones, 70 pounds. Parcel post and express rates vary according to weight and distance. It would be well to obtain and compare both rates in order to take advantage of the lower one. It is almost a rule, however, that any package weighing seven pounds or more coming from the fifth, sixth, seventh or eighth zone may be returned at less expense by express, using either the new regular or the printed matter rates of eight cents per pound (minimum fifteen cents).

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write plainly or print the name and address of the sender in the space provided on the gummed label.

(4) On Sale music received from us during the season just closed, and of such character as to be usable for the next season's work, may be retained under certain conditions to be arranged by special correspondence. This plan is suggested to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. *Do not return music that has been used, soiled or disfigured in any way, as we cannot accept such music for credit.*

(6) A credit for any music returned cannot be made properly unless the name and address of the sender is on the outside of every package returned to us.

### Summer Music Class Text Books

The summer months present opportunities for the student to take up special branches of musical education and thereby supplement and broaden what might otherwise become a restricted, and therefore imperfect knowledge of the very subject now engaging the student's activities. A knowledge of the music underlying today's development of the art is essential to all earnest workers in the musical field. Studies along these lines may be pursued without interfering with one's regular tasks; in fact such supplemental work under proper direction with the assistance of helpful text books actually lightens and simplifies instead of augmenting the pupil's work.

These special studies may be taken to best advantage under a competent teacher but even when that is not convenient nor practicable much may be gained by earnest application on the part of the student. No effort of this kind is wasted and even a moderate amount of intelligent work is certain to produce valuable and permanent results.

The student who wishes to make the most of a short study period and who desires to obtain a practical knowledge of the essentials of music is advised to take up:

*A Primer of Facts about Music* (Evans). Price, 60 cents.

*Harmony Book for Beginners* (Orem). Price, \$1.25.

*Musical Composition for Beginners* (Hamilton). Price, \$1.00.

For those who would like to know something about the story of the art of music and of the greater musical masters of the past we name and recommend a few standard works in universal use, such as,

*The Standard History of Music* (Cooke). Price, \$1.50.

*Life Stories of Great Composers* (Streathfield). Price, \$2.25.

*First Studies in Music Biography* (Tapper). Price, \$1.75.

*Music Masters Old and New* (Cooke). Price, \$1.25.

Teachers who are not acquainted with these works may obtain copies for examination, returnable if not used. Special classes in Musical History, Harmony and Theory are conducted by many teachers in the summer months. By this means students working together acquire special training not ordinarily obtained and yet quite necessary to the development of musical knowledge.

### Tindale Music Cabinets

These cabinets solve the problem of filing music so that any desired number can be found immediately. In addition to furnishing the most practical method of keeping music instantly accessible, orderly, dust proof and safe, they are beautiful pieces of furniture for the studio or music room.

The construction of Tindale cabinets with shallow drawers or trays, specially designed to enable one quickly to get the music in them makes a simple, yet perfect system of indexing possible. Each tray has an average capacity of 25 pieces, several larger drawers taking care of books and studies. A convenient indexed catalog is furnished with each cabinet and forms the quick guide to the system of "a place for every piece—every piece in its place." Once started on the Tindale plan, you will never depart from this satisfactory system of keeping music the right way.

Tindale cabinets are made in a variety of artistic styles and sizes in mahogany and oak, with capacity ranging from 300 to 2000 sheets of music and at prices from \$35.00 to \$200.00. Catalog will be sent on request.

### A New Song By Nathaniel Dett

It gives us great pleasure to announce that we have now in press, *Open Your Eyes!* a new theme, set with the brilliant genius of Mr. Dett to strong rhythms of most elemental type. The melody of this number has a marvelous fascination and the human note which makes for immortality in a song.

### Summer Packages Of New Music

It will be possible for every teacher who has business during the summer months to obtain *New Music* from us. Ten or three packages sent out during July and August of either piano or vocal music, or both, under exactly the same terms as our *New Music On Sale* as sent out during the winter teaching months.

This sending of new music in summer packages has been found more satisfactory and has been used to a greater extent during the past winter than ever before. The discount is the same as on regular order. The music is new and fresh and all not used is returnable. A postal card bring these summer packages to all who have use for them.

### New Translations And New Editions Of Classic Songs

Voice teachers and singers will be interested in a new feature in our Vocal Publications. It is well-known that many beautiful master-songs are neglected suffer in interpretation because of poor translations. We have published new editions with singable English texts of many famous songs; for instance the *Sa son and Delilah* aria, *Mon coeur s'ouvre a ta voix*, *Il Bacio*, of Ardit, *Grieg*, *Im Kahne* and many others. These songs may now be effectively sung in our language as the texts have been carefully written with a view to proper vocal effect as well as sustaining the original intent of the composer. Let us send you a selection "On Sale."

### Fruits of the Spirit By Mrs Theodore Presser

This inspirational book, by the late wife of Mr. Theodore Presser is most appropriately named. Beautiful souls do bear fruit long years after their passing. This is a book of short essays, each one a message of strong faith in the best in mankind, good cheer, kindness, love of fellowman, in fact, all of those spiritual forces without which real success never comes. It points to higher mental and personal attainment through right thinking and loftier adjustment of one's purposes. We have acquired the publishing rights of this little work which we confident will bring encouragement, blessing of peace and renewed ambition to many who need it. The special introductory price of this new work is 35 cents. Copies will be mailed immediately upon receipt of your remittance.

### Kings of Kings and Lord of All A Christmas Cantata By R. M. Stults

Early attention to Christmas music saves much worry when the holiday time draws near. This new cantata by R. M. Stults, which we are about to publish, is by far the most attractive work so far from pen of this famous composer. There are two parts: Part I, The Promised King and Part II, The New-Born King. The time required for rendition of the entire cantata is about 35 minutes. Each of four voices has a pleasing solo to sing there are many unusually attractive choruses. As usual with Mr. Stults' cantatas it is all well within the ability of average volunteer choir.

The special introductory price in advance of publication for one copy of postpaid, is 30 cents.

### Concerto No. 1 For Violin and Piano By J. B. Accolay

J. B. Accolay is one of the more of our music writers for the violin whose work have proved of lasting value. His *Concerto, No. 1*, is used a great deal by advanced students and it appears a good deal on concert programs. It is used as a preparation for the larger concertos which have to be taken up later on. This new edition of this work is now in preparation, it has been edited with great care by a most competent authority.

The special introductory price in advance of publication is 35 cents per copy postpaid.



# on-Dah-Min n Ojibwa Indian Legend ntata For Treble Voices y Paul Bliss

A cantata for a two- and three-part chorus of treble voices without solos. It is not too difficult for rendition by grade pupils of the public schools and yet, it is of sufficient interest to warrant its performance by women's clubs. About half an hour is required for singing. The end is about the magic of an Indian maiden's blanket which she drags around the field of young growing corn (Mon-Dah-Min). The music is partly of authentic melodies taken down by the composer while living among the Indians. The consists in the story and the lyric text, also from the pen of the composer, add much to the attractiveness of this cantata. Our offer for one copy only in advance publication is 35 cents postpaid.

# lyphonic Studies or Violin Classes y Oscar J. Lehrer

Mr. Lehrer's *Ensemble Method for the Violin* has had great success. It is a first position book entirely. All the exercises, however, are in three parts and are independent of any piano accompaniment. This book has been found very satisfactory class work since it affords opportunity for a number of students to play at the same time and to play in parts. The new book, *Polyphonic Studies for Violin Classes*, may be used in continuation of the one mentioned or it may follow any instruction book for violin, especially where one is working in classes. It includes the *Third Position and Shifting*. This new book also introduces "double stops." The material used is both original and selected. It is all written in three parts, however. There are quotations from the standard writers as de Beriot, Wohlfahrt, Leonard, Bach, Beethoven and others. This book is now in preparation and will be ready for the Fall teaching. The special introductory price in advance of publication is 40 cents per copy, postpaid.

# raits of the Twelve reatest Masters of Music rst Series

All orders for these small photographs of the great masters have now been filled. We know that they will be found satisfactory and useful for a great many purposes. It would be well for schools and others to get a set of these at the present time so that they will be ready with knowledge of what they can be used when the fall term opens. The portraits are very excellent ones, taken from the best likenesses available, and mechanically very well done. The size is 1 3/4" x 2 1/4" and the list which we have for sale is: Beethoven, Mozart, Mendelssohn, Schumann, Schubert, Chopin, Handel, Haydn, Wagner, Verdi. The price of these sets, in a small carton containing one each of the twelve portraits, is twenty-five cents and we have also made arrangements to sell these portraits in any quantity separately at twenty-five cents per dozen.

# rst Grade Book r Beginners Mathilde Bilbro

Many children nowadays receive their first musical instruction in kindergarten or first grade. Frequently, after getting thus far, they are still not quite ready for the first instruction book. It is at such a stage as that Miss Bilbro's new *First Grade Book for Young Beginners*, may be used to good advantage. It introduces the rudiments and the hand position in the most elementary manner proceeding by very easy stages. Spelling lessons in time and notation furnish additional material to be used in connection with the very easy exercises. The book works up to the point where the student is about to be on the first scales. The special introductory price in advance of publication is 35 cents per copy, postpaid.

# First Piano Lessons at Home Piano Book No. 2 Writing Book No. 2 By Anna Heuermann Hamilton

*The Piano Book No. 1* and *The Writing Book No. 1*, of Hamilton's *First Piano Lessons at Home* are already on the market and have met with much success. We are now announcing for the first time the publication of *Piano Book No. 2* and *Writing Book No. 2* of this course. These are intended to be used in continuation of the first mentioned. *The Piano Book* and the *Writing Book* are separate books but they must be used in conjunction. The pupil now goes right on with preparatory five-finger exercises and begins to cultivate a little independence of the hands. Duets for teacher and pupil are included and soon little pieces begin to appear.

The special introductory price in advance of publication is 50 cents for the *Piano Book, No. 2* and *Writing Book, No. 2* (ordered together), postpaid.

# Album of Piano Pieces For Six Hands Composed and Arranged By A. Sartorio

We are continuing during the current month the special introductory offer on this new volume. It should prove to be the most attractive collection of music for six hands as yet published. We are giving a partial list of contents as follows: Selections from *Carmen* and *Tannhauser*; *The Mill*, by Jensen; *Funeral March*, by Chopin; *Impromptu Turque*, by Sartorio; *March of the Dragons*, by Sartorio; *Souvenir de Beethoven* and other original pieces and transcriptions.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

# School of Violin Technic Exercises in the First Position By O. Sevcik; Op. 1, Part 1

Ever since the first appearance of the Sevcik studies, they have been hailed by acclamation by violin teachers and students. They have become a permanent part of the violin teaching repertoire. The *Studies, Op. 1, Part I*, are devoted to the thorough exploitation of the first position. Intervals, scales, arpeggios and double stops are treated in an exhaustive manner in combination with the various bowings now in use. This is a new volume in the *Presser Collection*.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

# Scene De Ballet For Violin and Piano By Charles De Beriot

This standard work is now in preparation in a new edition to be added to the *Presser Collection*. The writings of de Beriot for the violin are too well known to call for extended comment but among them the *Scene de Ballet* stands out particularly. It is played by all artists and it is not too difficult for the student who is well advanced. It is one of the real concert pieces for violin. Our new edition has been prepared and edited by one of the most prominent violinists and teachers.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

# The Golden Whistle Juvenile Operetta By Mrs. R. R. Forman

If the White Rabbit hadn't stolen the Golden Whistle, no one can tell what might have happened, but now all boys and girls, and audiences, too, can laugh and enjoy the story as told in song. The story is new and the plot interesting. The words are very clever and with easy staging and inexpensive costuming we have in *The Golden Whistle* a most serviceable work. It may be given at anytime, in or out of doors. All the tunes of this operetta are catchy and bright and easy to sing.

One copy only will be sent postpaid to subscribers in advance of publication for 30 cents.

# New Album of Marches For the Pianoforte

In preparing this new collection of marches due attention has been given to the selection of numbers well adapted to the purposes for which they are to be used. There are certain marches which are especially suitable for indoor marching, these are usually in common-time, four steps to the measure. For military or outdoor marching, double-time marches are best, two steps to the measure. For more stately processions such as at commencements, or in church, elaborate pieces of the Grand March type may be used, to those one does not keep step. In our new book there will be a special department for each group.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

# Easy Opera Album

To meet the demand for such a collection we have now in preparation a volume of easier piano arrangements of favorite airs from the best known operas. The book will contain nothing beyond the third grade of difficulty and will be compiled with special reference to the needs of young players as regards both technical and recreational value. We have confidence that this volume will be welcomed by teachers as providing more variety in the type of music usually found in easier piano collections.

When ready the volume will be added to the *Presser Collection* and until publication, advance orders will be entered at 35 cents each.

# Secular Mixed Chorus Collection

Choruses of various kinds, suitable for a complete concert program, are here bound together for the convenience of Choral Societies or Singing Clubs of mixed voices. A contrasted program may be made up from this one collection such as will provide an evening of song and afford entertainment for any audience and at the same time test the ability of the average body of amateur singers. The numbers run the gamut from grave to gay and each and every one is splendid in its class.

Choir leaders who do supplementary work or Choral Club directors will welcome this comprehensive and varied compilation.

Our advance of publication price is 35 cents postpaid.

# Musical Progress By Henry T. Finck

No more versatile writer has appeared in American letters in the last half century than the author of *Musical Progress*. His chief field has been music, for fifty years; but his pen has taken excursions into Philosophy, Economics, Agriculture and Floriculture, Dietetics, Hygiene, Physical Culture, and always with the result of creating new audiences of delighted followers. *Musical Progress* represents the very cream of Mr. Finck's lifetime of musical experience and is far and away one of the most readable and entertaining books on music we have seen in years. The book is now upon the eve of publication and our reader friends who desire to secure a copy at the special advance of publication rate of 80 cents must order quickly.

# Sixteen Recital Etudes By Ludwig Schytte, Op. 58

Many of the piano pieces by Ludwig Schytte have proven very popular. They have displayed certain points of originality in melody coupled with a certain Northern flavor that have rendered them very appealing. In the *Studies, Op. 58*, these same characteristics are admirably displayed. When carefully studied, they will tend to develop technical fluency and at the same time cultivate style and musicianship. They are about of the same grade as *Heller's Studies, Op. 45*.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

(Continued on page 426)

# The World Of Music

(Continued from page 361)

**Two Instruments from Tudor's Tomb** have been added to the world's relics of ancient music, according to Julius Matfield in *Musical Courier*. Dating back at least thirty centuries, these instruments are of especial interest in assisting to solve the controversy as to the instruments mentioned in II Samuel, VI, 5.

**Dusolina Giannini**, of Italian parentage and Philadelphia birth, created a furore at a recent Schola Cantorum concert in New York. Planning her debut for next winter, she was called, on twenty-four hours' notice, to fill the place of Anna Case, who had been taken ill. That in this short time she was obliged to master a group of Italian folk songs but adds glamor to her sensational success.

**Sir Thomas Beecham**, after a retirement of three years, has again entered public life by conducting orchestral concerts at Manchester and London, England.

**The "Titian Strad"** is reported to have been sold recently in Paris to Carl Tusch, a Berlin collector of notions, for a billion marks—about \$30,000. The highest price ever paid for a violin.

**An International Musical Contest**, as a part of the Olympic Games to be held in Paris in 1924, is being advocated by *Le Monde Musical*. Those sponsoring the movement are doing so because they feel that "music is not less cultivated in our day than the sports." Committees are already organized to carry out the plans proposed.

**\$500,000 from an Anonymous Donor** has been given to the Town Hall Endowment fund, on condition that a similar amount be raised, which is being undertaken by a committee of prominent men of New York. This will allow it to revert to its original purpose as a place for mass meetings in the interest of the citizens of the city.

**"Home, Sweet Home"** is to have a centenary celebration of its first public performance, in Bishop's opera, "Clari, or the Maid of Milan," at Covent Garden Theatre, May 8, 1823. Particulars may be had from Community Service, Inc., New York.

**The Association of the Colonne Concerts**, of Paris, has observed its fiftieth anniversary by a program under the leadership of Gabriel Pierné, devoted to works "discovered" or made famous by the first conductor of the concerts, Edouard Colonne.

**Ben Davies**, the distinguished Welsh tenor, at the age of sixty-five has been giving a series of recitals in England, of one of which a critic wrote: "His song recital was, in many ways, a lesson to aspirants."

**Arthur Bliss**, the young English composer (whose father was an American), promises an early visit to this country. Unknown in 1919, famous in 1921, an Oxford graduate, but almost entirely self-taught in music, his commendation for bravery in the late war deserves duplication for some of his daring in the way of musical composition. It is reported that he will take up a residence in California.

**The Ying Mee Lun Hop Chinese Actors, Ltd., Company**, from Canton, China, has been giving successful short seasons of their native opera in western cities.

**An Almon Kincaid Virgil Memorial**, consisting of a rugged granite boulder with bronze tablet, has been erected at St. Petersburg, Florida, by the pupils of the late inventor of the Practice Clavier.

**The Eighth Biennial Prize Competition** of the National Federation of Music Clubs has been concluded. The \$1,000 prize for a Lyric-Dance-Drama was divided, as announced—\$400 going to Robert Francis Allen, of West Somerville, Massachusetts, for the libretto of "Pan in America," and \$600 for the musical setting of this book going to Carl Venth, of Fort Worth, Texas. The \$500 prize for a "Chamber Music" setting of "Spring in Sicily" went to Mr. Irene Berge, of Jersey City, and the \$100 for violin solo to Joseph J. McGrath, of Syracuse, N. Y., for his *Sonata Romantica*. These three compositions will be presented publicly at the convention of the National Federation of Music Clubs at Asheville, N. C., in June.

**"America, the Beautiful,"** the words by Katherine Lee Bates and music by Samuel A. Ward, has been selected as the official song of the National Federation of Music Clubs.

**Luigi Parisotti**, head of the vocal department of Columbia University, passed away on April 6th. He was born and received most of his education in Rome.

**A New \$42,000 Organ** is to be built in Trinity Church, New York, to be ready for use in October. It will be a double organ and will retain the great and pedal diapasons of the present gallery organ, which was built in 1846.

**"Forbidden Love,"** written by Wagner when in his twenty-first year, was recently produced in Munich. It had been given once before, in Magdeburg, in 1836, and will now be published and regularly produced.

**The Cleveland Music School Settlement**, organized ten years ago to give poor children a musical education, has outgrown its quarters and is planning for an "annex." Last year it gave 14,000 lessons at prices from twenty-five to fifty cents, by thirty-five teachers.



### Melodious Elementary Etudes, Op. 161 By Franz J. Lidl

This work is now on the press but the special introductory offer will be continued during the current month. These studies are devoted almost entirely to touch and mechanism. They are melodious to a degree but the rhythms are plain and straightforward in order that the attention of the student may not be diverted from the technical side. A thorough practice of these studies will prove very beneficial. They are for the student just preparing for Third Grade work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Etudes Miniatures Easy Study Pieces By Frances Terry

This new book of studies is now about ready but the special introductory offer will be continued during the current month. This is one of the best sets of studies in the Grade II—III group. They are well diversified in melody and rhythm and they are unusually well harmonized for studies of this degree of difficulty. As a preparation for the more difficult modern studies, these new studies will prove especially good.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

### Six Pianoforte Pieces By Charles F. Huerter

This set of pieces, although of but moderate difficulty is written in the modern style employing the various harmonic devices, sometimes *bizarre*, of the present day. Several of the pieces are grotesque in character, all are in characteristic vein, but each one has a well defined melodic scheme. This set of pieces will prove a valuable introduction to the works of the extreme modern writers.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

### A New Instruction Book For the Piano By John M. Williams

There is always room for a new and well-written instruction book. Mr. Williams' new book starts right off with both the clefs, it is intensely practical throughout and thoroughly up-to-date in all respects. The material is all well selected and none of it is dry or uninteresting. It is the work of a practical teacher, one who knows how to get results.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

### New Four-Hand Album For the Pianoforte

Our new four-hand album is well along in preparation. It is a miscellaneous collection printed from special large plates and includes a variety of interesting numbers, chiefly of intermediate grade. This will be a good volume for recital work, for practice in *ensemble* playing and for sight-reading purposes. The material is all bright and new, either specially written or newly arranged.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

### Gallia For Mixed Voices By Charles Gounod

A short sacred cantata suitable for any time of the year. This new edition of the immortal motet by Gounod is prepared particularly for the ambitious director or conductor who wishes to advance his organization to the presentation of better musical programs. Any good amateur musical body with a fine soprano can render *Gallia* very effectively. It is a work that should be in every choir leader's library.

Our advance of publication price for one copy only is 15 cents postpaid.

### Church Orchestra Collection

We are continuing this month the special introductory offer on our New Orchestra Collection for church and Sunday School use. The very great success of our *Popular Orchestra Book* serves to demonstrate that there is a very large demand for orchestra music which is easy to play and which is scored in such a manner that opportunity is offered for the largest possible number of amateurs to participate. The new collection will have the same instrumentation as the *Popular Collection*. It will contain music which is appropriate to play on Sundays and in church or at general gatherings.

The special introductory price in advance of publication is 15 cents for each instrumental part; 30 cents for the piano part, postpaid.

### In the Forest Nine Nature Studies By Homer Grunn

This work is now ready but the special offer will be continued for one month. These nine little characteristic pieces are useful for a variety of purposes. As piano solos they make good teaching pieces. They will prove attractive as juvenile songs, and they may be recited to piano accompaniment. Used as a group, they might be produced with action and costumes. Just right for elementary recitals.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

### Golden Memories By Mrs. H. B. Hudson

This new book is very nearly ready but the special offer will be continued during the current month. It will be an interesting novelty to find both the A B C Notation and the regular notation upon the same page, but in this manner the connection between the capital letters, as used in Mrs. Hudson's other books, and the real notation is definitely established. In this excellent primary book the material consists entirely of well-known melodies arranged in a very easy form in two-part harmony.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

### Advance of Publication Offers Withdrawn Works Now Issued

The following works have appeared from the press and are now for sale through ordinary channels, introductory prices at the cost of manufacture are now withdrawn. We shall be glad to have any of our patrons look these over at merely the expense of transportation. These special offers have never disappointed a patron. Any word of criticism or commendation from those who ordered these works in advance of publication will be thankfully received.

*The Song Hour for Assembly Singing and Rural Schools*. Pupil's Edition. Without Piano Accompaniment. Price, 15 cents, postpaid. Per Hundred Copies—Price, \$12.50, not postpaid.

Teacher's Edition, With Piano Accompaniment. Price, 35 cents, postpaid. Here is a book for school use, perhaps the best selection that is contained in any book of its character and made especially for use in rural schools, for which purpose no other book exists. This work can also be used for any assembly singing.

*Short Study Pieces in the Second and Third Grade for the Pianoforte*. By M. Greenwald. Price, \$1.25. This is an excellent work to add to the easy piano studies in use by any teacher. It is not possible to have too many sets of early grade, melodious piano studies. Subject to sheet music discounts.

*Five First Position Pieces for the Violin With Piano Accompaniment*. By Arthur Hartmann. Here is a new set of pieces in the first position of actual value, even as small recital numbers, musically, melodious, original compositions by this well-known composer.

*Newman Album of Classical Dances*. By Albert W. Newman. Price, \$2.50. This work furnishes quite a departure from the usual publications of a music publisher. The music is furnished with a splendid series of classical dances but far and beyond that are the complete directions and diagrams given for working them out. The work has been prepared in response to the constant demand that has been growing more and more for dancing of this character. A single number has been supplied in the past for a price twice the price of this book.

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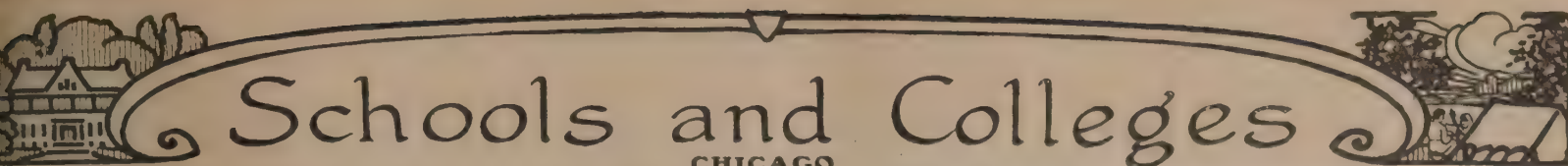
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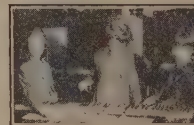
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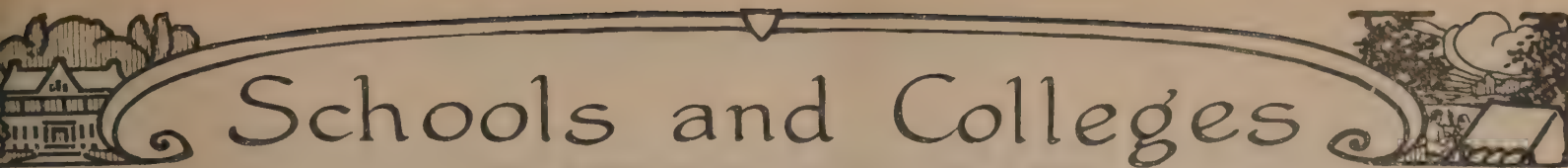
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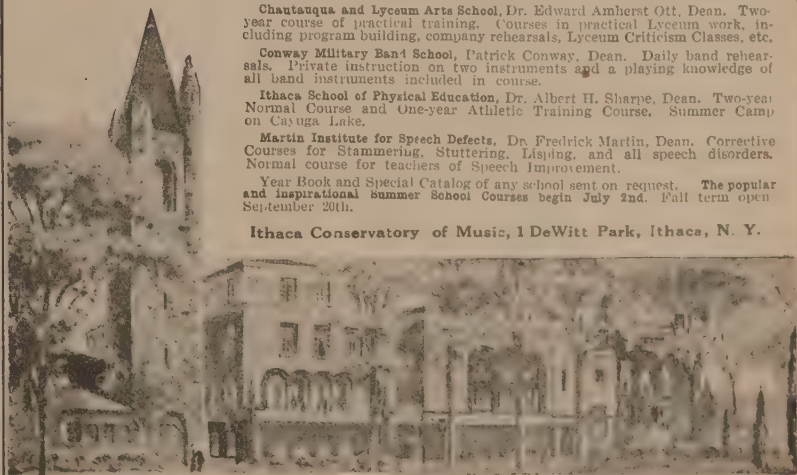
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# JUNIOR ETUDE

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## Summer Music

summer time's a gladsome time  
When all the wild birds sing,  
Up the hills and down the hills  
Their songs such gladness bring.

summer time's a gladsome time  
When brooklets gayly flow  
Over stones and over rocks  
They sing as on they go.

summer time's a gladsome time  
When breezes shake the air  
Through the trees and through  
The woods  
The wind sings everywhere.

R P E G G I O S

peggios and things

like that,

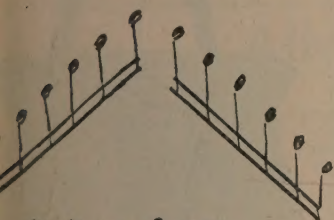
think are lots of

fun,

though I can't play

many yet,

ause I've just begun.



took a lesson

Saturday

d take again to-

morrow,

that I can't take

every day

my only sorrow!!

am obliged to work; and whoever  
s as I do will succeed quite as well  
—BACH.

## Miss Pearl's Secret

By Ruth Freund

"MARGARET! You would better come home and practice now."

Margaret dropped her croquet mallet and turned reluctantly toward home.

"Aw, Margie," complained Mabel, with whom Margaret had been playing, "Do you have to go now?"

"I suppose so," answered Margaret. "I'll come back when I finish practicing—if mother will let me."

She slowly walked across the road to her home, thinking very deeply for a ten-year-old mischievous girl.

"Why is it I don't like to practice? Why does my hour seem so long? How can Miss Pearl practice so much?" her thoughts ran.

Miss Pearl, who lived next door, was Margaret's teacher. She was young, but was a splendid pianist and was just starting to study the violin.

It seemed to Margaret that Miss Pearl practiced just about all day. How could she practice so much?

Margaret slowly walked upstairs to the drawing room. Equally as slowly she entered the room, walked to the piano and sat down, rather heavily, on the bench.

She opened her book, looked at the big clock on the mantel, then began to practice. She practiced what seemed to her a half-hour at least, but, after looking at the clock, discovered that only ten minutes had gone by. She was already tired. Suddenly an idea popped into her head.

"I'll just go over and talk to Miss Pearl and ask her how she does it," she decided.

So away she went. She found Miss Pearl at her piano, fresh and not the least bit tired.

Margaret dropped into a chair and exclaimed, "How do you do it, Miss Pearl?"

Miss Pearl never frowned when interrupted, but always made one feel at ease by greeting with a smile.

"Why, hello!" she said, cheerfully. "Whatever is troubling you, child?"

"How do you practice all the time?" Margaret asked desperately.

"Why, I don't practice near all the time," was the answer.

"But almost," protested Margaret. "You just practice and practice and practice, but still you are fresh and don't seem a bit tired. How much have you practiced today?" she asked abruptly.

"Why, I don't know exactly—" Miss Pearl started.

"There's another thing, Miss Pearl," interrupted Margaret. "You never know nor worry about how much you practice. Why, I just watch the clock, almost all the time, and when my hour is done, at last, I feel sort of nervous and shaky, and another hour goes by before I really begin to feel natural again."

By this time Margaret's words were tumbling over each other.

"Margaret," Miss Pearl said calmly, "did you ever practice to see how much you accomplished? Did you ever practice to see how far you progressed? Don't watch the clock. No wonder that you get nervous and high-strung."

"Now, when you go back to practice, take your finger exercises, play them over several times, slowly at first, then very gradually play them faster. See if you can feel your fingers growing stronger."

"Practice your scales and pieces in the same way. Pay no attention to the clock. And get interested in your music, dear. Don't let your mind wander. Think how you are playing. Watch the expression marks. Get in the spirit of the music, and try to interpret the meaning of the piece. If it is a march, think of soldiers marching; if it is a dance, think of fairies dancing; if it is a piece full of runs you might think of it as a brook. You'll find practicing much more interesting and you will do much better if you practice for the music and not for your hour."



"Now, run on home and practice your new piece and I'll call you when you have practiced it enough for to-day."

"Well, I'll try," Margaret promised as she arose. "And you be sure to call me."

She ran over home and up to the piano. She opened her new piece and looked at it very severely. Then she started to practice it slowly, deliberately, intently.

She played it over and over again, very slowly. It was a march, so she tried to picture soldiers marching. It reminded her of Decoration Day, and soon, unawares, she was playing it in time, and making it gradually louder, softer, quicker just as the expression marks indicated.

"Oh, I like that," she breathed as she worked on, deeply interested and making pleasant discoveries along the way.

It seemed to her that she had practiced only a very short time, when Miss Pearl called her to the telephone.

"How did you get along?" came Miss Pearl's words over the wire.

"Fine," Margaret answered. "I like my

new piece so well. Why the time just flew."

"I'm glad you learned how so soon," Miss Pearl said. "It took me months to learn it."

When Margaret started back to the piano, she found herself eager to try something new. She was eager to learn more about expression—more about music as a whole.

How glad she was that she had learned how to practice!

## The Symphony

THOSE of you who live in the large cities have probably often heard good orchestras play great symphonies. But so many, many people live far from large or even small cities and never have such opportunities, and can only hear "records" of these works of musical art. Records, on this account, are very good things and bring the world's best music to those who have no possible chance of hearing it at first hand; but it is to be hoped that everyone will have an opportunity sooner or later of hearing these things and can understand both the orchestra and the symphonies they play.

A symphony is a long composition written more or less according to a fixed pattern, to be played by a standard combination of instruments known as a symphony orchestra. These instruments include first and second violin, viola, violoncello, double bass, constituting the string group or choir; the piccolo, flute, oboe, English horn, clarinet and bassoon, constituting the wood-wind group or choir; the trumpet, trombone, French horn and tuba, constituting the brass-wind group or choir; and then the "battery" including the drums, cymbals, triangle, gongs, etc. One or two harps are generally used, and this whole combination makes a symphony orchestra. The number of players in each group depends upon circumstances, but a good balance must always be preserved, and the number of players in a modern orchestra runs from about seventy-five to a hundred.

The composition called a symphony is written for such an orchestra to perform. It is written in three or four movements, the first movement following more or less the pattern of the "sonata form," which you already know about. The form of the other movements is left to the composer's choice.

Some of the great symphony composers were Haydn, who was called the father of the symphony, as he did so much to develop it; Mozart, Beethoven, Schumann, Schubert, Brahms and Tchaikowski.

I heard the voice of the old clock say

Tick, Tock; Tick, Tock;

'Twas telling me to keep time that way,  
Tick, Tock; Tick,



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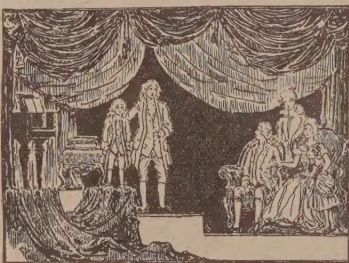
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### During the Summer Months the Junior Etude Contests will be Discontinued

### Lessons from Rivers

Have you studied in geography how a river starts and how it reaches the sea?

You remember it starts as a wee little creek, somewhere away up in the hills, and trickles along, always coming down hill until it reaches a bigger creek; and then that one goes on till it reaches a still bigger one, and so on.

If there is something big in its path it tries to cut through it, and thus makes a ravine or a cañon.

If it is easier to go around it, it will do so, thus making many bends and curves.

Sometimes it jumps right over something, making a waterfall.

But it always sings on and lets nothing interfere with its progress and its determination to reach the sea.

And that is the way of music lessons; You must be like the little creek—always singing on and letting nothing interfere with your progress.

If something is hard for you, cut a cañon right through it by practicing.

If you can not cut through, go slowly around it or jump right over it.

But let nothing interfere with your determination to reach the sea of success.

### Once Upon a Time

In England a book was published in 1603, called *The Schoole of Musicke*, wherein is taught the perfect method of true fingering of the Lute, with most infallible rules, both easy and delightful. Also a method how you may be your own instructor, by the help of the Lute, with lessons of all sorts for your further instruction. Newly composed by Thomas Robinson, London, 1683.

### Letter Box

DEAR JUNIOR ETUDE:

Owing to the late date on which I receive *THE ETUDE* it is impossible for me to send in my things for the contests on time. I am very much interested in the *Puzzle Corner*. Kindly oblige me by sending my *ETUDE* at an earlier date or extend the date of the contests.

From your friend,

LILLIAN ALBERT (Age 14),  
New York.

DEAR JUNIOR ETUDE:

I enjoy reading the *JUNIOR ETUDE* very much and also the violin department. I have been playing the violin for four years. My violin is a genuine Hopf and is one hundred and fifty years old. I love to hear the great violinists play and then try to get the same effect in my own playing. I love to make my violin sing.

My little sister plays the piano quite well and we often play together.

With the best of wishes,

From your friend,

JEAN MANLEY (Age 12),  
New Jersey.

DEAR JUNIOR ETUDE:

I was very much disappointed when I received *THE ETUDE* this month, because I have been keeping a scrap book of the *JUNIOR ETUDE*, and I looked for the *JUNIOR ETUDE* this month and could not find it. I hope you are not going to stop having it, for I would like you to keep it up.

From your friend,

LOIS DESCH (Age 13),  
Colorado.

N. B.—Lois evidently did not look very thoroughly for the *JUNIOR ETUDE* last month, or she would surely have found it. It was there, as it always is, near the last page, so if you do not see it when turning the pages from the beginning, begin at the last page and go through backwards.

DEAR JUNIOR ETUDE:

As I have not seen any letters from Oklahoma, I am going to write. First of all, I want to tell you how much I enjoy *THE ETUDE*, and then to tell you how I came to be taking *THE ETUDE*. Last summer we had a musical contest, and I won the prize for the advanced class. The prize was a subscription to *THE ETUDE* for a year.

From your friend,

DORIS TURNER (Age 14),  
Oklahoma.

### Hands Up

By S. M. Charles

CHARLOTTE and Virginia were having their first lesson in phrasing. "The paragraphs in your reader," said the teacher, "are composed of sentences; the sentences, of words, phrases and clauses. Thus, also, a piece of music is composed of periods, and these again are divided into sections and phrases. Certain tones, like certain words in the sentence, belong together and form a musical idea. Of these groups of tones the period is the longest, and the phrase is the shortest."

"We learned all about the prepositional phrase at school last week," said Virginia.

"Good," continued the teacher, "I am sure it will help you to understand the musical phrase. In your reader you find commas, semicolons and periods. These are called punctuation marks, and without them we could not well make out the meaning of the sentence, nor read it intelligently. In music a very important punctuation mark is the slur, which shows at a glance the group of notes belonging together, and in playing helps us to separate them so that the musical ideas do not run together. A good player is at once recognized by his phrasing, which shows that he understands the meaning of the music, and is not merely playing notes."

"How long is a period?" interrupted Charlotte.

"An ordinary period is eight measures long, but there are many of twice that length. There are also irregular periods. The sections are commonly considered half a period, and the phrases, half a section, that is, two measures. But you must remember that many phrases are either longer or shorter than two measures. There are no hard and fast rules in music."

"Are there any special rules for playing phrases?" asked Virginia.

"Hands up!" said the teacher.

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"Hands up!" said the teacher.

"Hands up!" said the teacher.

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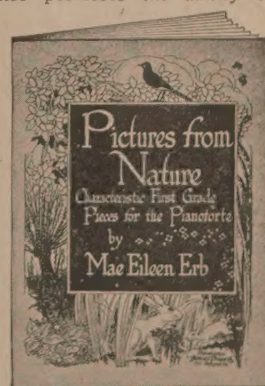
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